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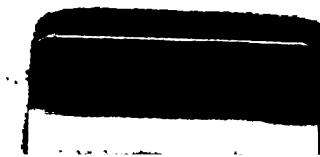
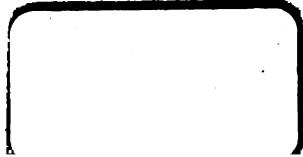
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KG 1770



(EIGHTEENTH EDITION.)

27

A

COLLECTION OF CHANTS FOR THE DAILY AND PROPER PSALMS:

WITH AN APPENDIX CONTAINING

CHANTS FOR THE HYMNS AND CANTICLES, MISCELLANEOUS CHANTS, AND
ARRANGEMENTS FOR THE MISERERE AND GLORIA TIBI DOMINE;

BY

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OF THE MANCHESTER VOCAL SOCIETY, AND HONORARY ORGANIST AND DIRECTOR OF THE MUSIC AT ST. PETER'S CHURCH, MANCHESTER.

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P R E F A C E.

ANGLICAN CHANTS (so called in contradistinction to the Gregorian Tones) are chiefly of two kinds, single and double. The former consist of two strains, the first of three bars, the second of four; or, excluding the reciting note with which each strain commences, of two and three bars respectively, generally in common time; the latter are equal to two of the former. Indeed, it has been pretended that double chants were suggested through an articed pupil of Mr. Hine, of Gloucester Cathedral, carelessly playing in succession chants 106 and 107 of this Collection. If this legend be correct, it only presents another instance of valuable discovery being made through accident. But double chants are not so modern as they are often stated to be; collections of them in their present form, dating from the commencement of the eighteenth century, are extant. Quadruple chants hold to double chants a position similar to that held by double to single.

For some time the *Venite* was performed differently from the other Psalms, being sung to variable strains, resembling the arrangements called SERVICES. It was thus set by the earliest English composers—Tallis, Strogers, Bevin, Byrd, Gibbons, Munday, Parsons, and Morley. An instance of a modern setting of this kind is given in Hatton's Service, in E. At the present time an abbreviated form of it is sung after this manner in the Episcopal Church of the United States of America. An Anglican form of the first Gregorian Tone, fourth ending, is, under the name of Tallis, often used for this anthem; sometimes it is sung to the same chant as the Psalms: but when that is in the minor mode, a chant in an analogous key may be found in the Table at page 154. A distinct series is added adapted to the chants for each morning; and this may be bound up separately if more convenient.

In the following Collection the first 300 chants are devoted to the daily and proper Psalms. Except in one or two instances, the first chants for each morning and evening are those which have been for twenty-five years sung at St. Peter's Church, Manchester, under the direction of the Editor, but care has been taken to provide alternative chants whenever any of these are original compositions, or present any peculiarity of construction or arrangement, and in addition (to meet the wants of those who do not use double chants), single chants are either printed or indicated for each day. Take, for example, the fourth morning. Here an original chant is assigned to Psalms xix., xxi., but an old one (No. 26) is provided as an alternative, and the single chant, No. 38, is indicated as suitable for these Psalms, and No. 39 for Psalm xx. On the ninth morning the first arrangement directs that the first nine verses of Psalm xliv. shall be sung to No. 62; the remainder of the Psalm to No. 63; Psalm xlv. to No. 64; and Psalm xlvi. to No. 65. The second arrangement gives the last two Psalms to the single chant No. 62; whilst according to a third, Psalm xliv. may be sung to No. 66, Psalm xlv. to No. 67, and Psalm xlvi. to No. 68. It will be observed that chants which are directed to be used consecutively are not always in the same key, but the relation is so near that in many cases not even a connecting chord will be found requisite, and in other

PREFACE.

instances a very simple modulation is all that is required. For instance, no modulation is needful between chants 63 and 64, and the introduction of the seventh in the bass of the last chord of No. 171, changing it into the chord of $\frac{5}{4}$ on D \sharp ,



thus naturally leads into No. 178.

It is an important rule in the construction of chants that the reciting note shall be as near as possible to the middle of each vocal register; and this point is most especially to be observed with regard to the treble. It is on this account that many of the chants are placed in different keys from those in which they are commonly set, but the rapid extension in this part of the kingdom of the system of tuning the organ on the principle of equal temperament, always practised in Ireland, and now universal on the Continent, obviates any objection to the use of remote keys: where the system of unequally dividing the scale is still adopted, chants printed in four, five, or six flats may be played as though the signatures indicated three sharps, two sharps, or one sharp respectively.

The chants which follow those set to the Psalms are intended for the Hymns and Canticles, and with the arrangements for the *Miserere* and the *Gloria* before the Gospel, are for use in churches where *Services* are not or cannot be performed. These and the Miscellaneous Chants afford an additional amount of choice, should none of those assigned to the Psalms for any particular day be approved of. If the whole of the Hymns cannot be sung anthem-wise, it is particularly to be regretted that the *Te Deum* should ever be sung to a chant; but if this cannot possibly be avoided, perhaps a simple chant, like that suggested in No. 301, would be the least exceptionable substitute for a *Service*.

The table which follows the chants is intended to enable the Precentor or Choirmaster conveniently to form a second selection for the Daily Psalms, which may be used instead of that given, or alternately with it.

The compositions marked * are now published for the first time. Those to which † is affixed have been revised for this work.

The Editor tenders his best acknowledgments to the composers who have favoured him with original contributions, or who have permitted him to use what had already been published. Chant No. 104 is inserted with the concurrence of the Committee of the Choir Benevolent Fund.

The Editor's thanks are due to Mr. Bennett for his liberal permission to use the Chants in Bennett and Marshall's Collection; to Messrs. Cramer, Beale, and Co., for a similar favour with regard to the Chants by Sir John Goss; to Mr. R. Mills, for leave to make a selection from Dr. Crotch's Chants; to Samuel Smith, Esq., for permission to publish adaptations from Dr. Gauntlett's "Three Hundred and Seventy-three Chants, Ancient and Modern," and to insert a Chant by Dr. Gauntlett; to Thomas Simpson Camidge, for leave to select a Chant from the Cathedral Music of his father, Dr. Camidge; to Mrs. Fawcett and Mrs. Stephen Elvey, for a similar permission; to Mr. Novello, for the use of many valuable copyrights; and to Messrs. Novello, Ewer and Co., for Chants 484, 456, 457, and 469.

Southport, Nov. 8, 1877.

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CHANTS
FOR THE
DAILY AND PROPER PSALMS.

First Morning.

Psalms i. ii.

Musical notation for Psalm i. ii. The top staff is in treble clef, G major (two sharps), common time. The bottom staff is in bass clef, C major (no sharps or flats). Both staves have a key signature of two sharps. The music consists of eighth-note patterns. Measure 1: Treble - G, A, B; Bass - D, E, F. Measure 2: Treble - G, A, B; Bass - D, E, F. Measure 3: Treble - G, A, B; Bass - D, E, F. Measure 4: Treble - G, A, B; Bass - D, E, F. Measure 5: Treble - G, A, B; Bass - D, E, F. Measure 6: Treble - G, A, B; Bass - D, E, F. Measure 7: Treble - G, A, B; Bass - D, E, F. Measure 8: Treble - G, A, B; Bass - D, E, F. Measure 9: Treble - G, A, B; Bass - D, E, F. Measure 10: Treble - G, A, B; Bass - D, E, F. Measure 11: Treble - G, A, B; Bass - D, E, F. Measure 12: Treble - G, A, B; Bass - D, E, F. Measure 13: Treble - G, A, B; Bass - D, E, F. Measure 14: Treble - G, A, B; Bass - D, E, F. Measure 15: Treble - G, A, B; Bass - D, E, F. Measure 16: Treble - G, A, B; Bass - D, E, F.

DR. CROTCH.

Psalm iii.

Musical notation for Psalm iii. The top staff is in treble clef, G major (two sharps), common time. The bottom staff is in bass clef, C major (no sharps or flats). Both staves have a key signature of two sharps. The music consists of eighth-note patterns. Measure 1: Treble - G, A, B; Bass - D, E, F. Measure 2: Treble - G, A, B; Bass - D, E, F. Measure 3: Treble - G, A, B; Bass - D, E, F. Measure 4: Treble - G, A, B; Bass - D, E, F. Measure 5: Treble - G, A, B; Bass - D, E, F. Measure 6: Treble - G, A, B; Bass - D, E, F. Measure 7: Treble - G, A, B; Bass - D, E, F. Measure 8: Treble - G, A, B; Bass - D, E, F. Measure 9: Treble - G, A, B; Bass - D, E, F. Measure 10: Treble - G, A, B; Bass - D, E, F. Measure 11: Treble - G, A, B; Bass - D, E, F. Measure 12: Treble - G, A, B; Bass - D, E, F. Measure 13: Treble - G, A, B; Bass - D, E, F. Measure 14: Treble - G, A, B; Bass - D, E, F. Measure 15: Treble - G, A, B; Bass - D, E, F. Measure 16: Treble - G, A, B; Bass - D, E, F. Measure 17: Treble - G, A, B; Bass - D, E, F. Measure 18: Treble - G, A, B; Bass - D, E, F. Measure 19: Treble - G, A, B; Bass - D, E, F. Measure 20: Treble - G, A, B; Bass - D, E, F.

R. COOKE.

Psalms iv. v.

Musical notation for Psalms iv. v. The top staff is in treble clef, G major (two sharps), common time. The bottom staff is in bass clef, C major (no sharps or flats). Both staves have a key signature of two sharps. The music consists of eighth-note patterns. Measure 1: Treble - G, A, B; Bass - D, E, F. Measure 2: Treble - G, A, B; Bass - D, E, F. Measure 3: Treble - G, A, B; Bass - D, E, F. Measure 4: Treble - G, A, B; Bass - D, E, F. Measure 5: Treble - G, A, B; Bass - D, E, F. Measure 6: Treble - G, A, B; Bass - D, E, F. Measure 7: Treble - G, A, B; Bass - D, E, F. Measure 8: Treble - G, A, B; Bass - D, E, F. Measure 9: Treble - G, A, B; Bass - D, E, F. Measure 10: Treble - G, A, B; Bass - D, E, F. Measure 11: Treble - G, A, B; Bass - D, E, F. Measure 12: Treble - G, A, B; Bass - D, E, F. Measure 13: Treble - G, A, B; Bass - D, E, F. Measure 14: Treble - G, A, B; Bass - D, E, F. Measure 15: Treble - G, A, B; Bass - D, E, F. Measure 16: Treble - G, A, B; Bass - D, E, F. Measure 17: Treble - G, A, B; Bass - D, E, F. Measure 18: Treble - G, A, B; Bass - D, E, F. Measure 19: Treble - G, A, B; Bass - D, E, F. Measure 20: Treble - G, A, B; Bass - D, E, F.

DR. GAUNTLETT.

or 8.

First Evening.

Psalms vi. vii.

4

A musical score for four voices (4) in G major. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of a series of eighth and sixteenth note chords, primarily in G major with some F# and E major chords.

or *Psalm vi. 1—8. Psalm vii. 1—17.*

DR. CHARD.

5

A musical score for four voices (5) in G major. The top two staves are in treble clef, and the bottom two are in bass clef. The music features eighth and sixteenth note chords, with a prominent F# chord at the end.

Ps. vi. 9, 10, & Gloria. Ps. vii. 18, & Gloria.

DR. CHARD.

6

A musical score for four voices (6) in G major. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of eighth and sixteenth note chords, with a prominent F# chord at the end.

Psalm viii.

T. JACKSON.

7

A musical score for four voices (7) in G major. The top two staves are in treble clef, and the bottom two are in bass clef. The music features eighth and sixteenth note chords, with a prominent F# chord at the end.

or

DR. W. HAYES.

8

A musical score for four voices (8) in G major. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of eighth and sixteenth note chords, with a prominent F# chord at the end.

Second Morning.

Psalms ix. xi.

FITZHERBERT.

DR. P. HAYES. (?)

9

Psalm x.

MATHER.

10

or *Psalms ix. xi.*

SAVAGE.

11

Psalm x.

DR. CHILD.

12

Second Evening.

BATTISHILL.

13

or

14

DE LA MAIN.*

15

First Tone.

or

16

B. ST. J. B. JOULE.*

Third Morning.

Psalm xv.

W. H. GRAY.

Musical score for Psalm xv. The score consists of two staves. The top staff is in G major and the bottom staff is in C major. The key signature changes between measures. Measure 17 starts with a half note followed by eighth notes. Measure 18 starts with a half note followed by eighth notes. Measure 19 starts with a half note followed by eighth notes. Measure 20 starts with a half note followed by eighth notes. The score is labeled "or 19." at the end.

or 19.

Psalms xvi. xvii.

LORD MORNINGTON.

Musical score for Psalms xvi. xvii. The score consists of two staves. The top staff is in G major and the bottom staff is in C major. The key signature changes between measures. Measure 17 starts with a half note followed by eighth notes. Measure 18 starts with a half note followed by eighth notes. Measure 19 starts with a half note followed by eighth notes. Measure 20 starts with a half note followed by eighth notes. The score is labeled "or 19." at the end.

or *Psalm xv.*

DR. ALOOCK.

Musical score for Psalm xv. The score consists of two staves. The top staff is in G major and the bottom staff is in C major. The key signature changes between measures. Measure 17 starts with a half note followed by eighth notes. Measure 18 starts with a half note followed by eighth notes. Measure 19 starts with a half note followed by eighth notes. Measure 20 starts with a half note followed by eighth notes. The score is labeled "or 19." at the end.

or *Psalms xvi. xvii.*

8th Tone, 1st ending.

Musical score for the 8th Tone, 1st ending. The score consists of two staves. The top staff is in G major and the bottom staff is in C major. The key signature changes between measures. Measure 17 starts with a half note followed by eighth notes. Measure 18 starts with a half note followed by eighth notes. Measure 19 starts with a half note followed by eighth notes. Measure 20 starts with a half note followed by eighth notes. The score is labeled "or 19." at the end.

Third Evening.

From LANGDON's Divine Harmony.

21

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have four measures. The first measure consists of eighth notes. The second measure has a fermata over the first note, followed by eighth notes. The third measure has a fermata over the first note, followed by eighth notes. The fourth measure has a fermata over the first note, followed by eighth notes. The bass staff follows a similar pattern with eighth notes and fermatas.

or

22

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have four measures. The first measure consists of eighth notes. The second measure has a fermata over the first note, followed by eighth notes. The third measure has a fermata over the first note, followed by eighth notes. The fourth measure has a fermata over the first note, followed by eighth notes. The bass staff follows a similar pattern with eighth notes and fermatas.

Very Rev. DR. ALDRICH.

or

23

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have four measures. The first measure consists of eighth notes. The second measure has a fermata over the first note, followed by eighth notes. The third measure has a fermata over the first note, followed by eighth notes. The fourth measure has a fermata over the first note, followed by eighth notes. The bass staff follows a similar pattern with eighth notes and fermatas.

Very Rev. DR. ALDRICH.

or

24

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have four measures. The first measure consists of eighth notes. The second measure has a fermata over the first note, followed by eighth notes. The third measure has a fermata over the first note, followed by eighth notes. The fourth measure has a fermata over the first note, followed by eighth notes. The bass staff follows a similar pattern with eighth notes and fermatas.

Sixth Tone.

Fourth Morning.

Psalms xix. xxi.

B. St. J. B. Joule, 1841.†

25

or

NORRIS.

26

or 38.

Psalms xx.

WM. MARSH.

27

or 39.

Fourth Evening.

Psalm xxii. 1—22.

Ross.

28

Psalm xxii. 23—32.

Ross.

29

Psalm xxiii.

ISAAC PRING.

30

or

TRAVERS.

31

or *Psalm xxii. 1—22.*

JAMES TURLE.

32

Psalm xxii. 23—32. Psalm xxiii.

JAMES TURLE.

33

or *Psalm xxii. 1—21.*

R. BARNBY.*

34

Psalm xxii. 22—32. Psalm xxiii.

R. BARNBY.*

35

Fifth Morning.

Psalm xxiv.

36

TURVEY.

Psalms xxv. xxvi.

37

Rev. R. P. GOODENOUGH.

OR *Psalm xxiv.*

P. HUMPHREYS, as arranged by Rev. W. H. HAVERGAL.

38

Psalms xxv. xxvi.

P. HUMPHREYS, as arranged by Rev. W. H. HAVERGAL.

39

Fifth Evening.

Psalms xxvii. xxviii.

B. ST. J. B. JOULE from SPOHR.*

Musical score for Psalm xxvii or xxviii, page 40. The score consists of two staves. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. The key signature is one flat. The music features eighth-note patterns and rests. Measure numbers 40 and 41 are indicated on the left side of the staves.

or 19.

Psalm xxix.

ATTWOOD.

Musical score for Psalm xxix, page 41. The score consists of two staves. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. The key signature is one flat. The music features eighth-note patterns and rests. Measure numbers 41 and 42 are indicated on the left side of the staves.

or *Psalm xxix.*

DR. SMITH.

Musical score for Psalm xxix, page 42. The score consists of two staves. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. The key signature is one flat. The music features eighth-note patterns and rests. Measure numbers 41 and 42 are indicated on the left side of the staves.

or 20.

Fourth Evening.

Psalm xxii. 1—22.

Ross.

28

Musical score for Psalm xxii. 1-22. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of one sharp. The music features eighth and sixteenth note patterns. Measure numbers 28 and 29 are indicated on the left side of the staves.

Psalm xxii. 23—32.

Ross.

29

Musical score for Psalm xxii. 23-32. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of two sharps. The music features eighth and sixteenth note patterns. Measure numbers 28 and 29 are indicated on the left side of the staves.

Psalm xxiii.

ISAAC PRING.

30

Musical score for Psalm xxiii. by Isaac Pring. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of two sharps. The music features eighth and sixteenth note patterns. Measure number 30 is indicated on the left side of the staves.

31
or

TRAVERS.

Musical score for Psalm xxiii. by Travers. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of two sharps. The music features eighth and sixteenth note patterns. Measure number 31 is indicated on the left side of the staves.

or *Psalm xxii. 1—22.*

JAMES TURLE.

32

Psalm xxii. 23—32. Psalm xxiii.

JAMES TURLE.

33

or *Psalm xxii. 1—21.*

R. BARNBY.*

34

Psalm xxii. 22—32. Psalm xxiii.

R. BARNBY.*

35

Fifth Morning.

Psalm xxiv.

36

TURVEY.

Psalms xxv. xxvi.

37

Rev. R. P. GOODENOUGH.

OR *Psalm xxiv.*

P. HUMPHREYS, as arranged by Rev. W. H. HAVERGAL.

38

Psalms xxv. xxvi.

P. HUMPHREYS, as arranged by Rev. W. H. HAVERGAL.

39

Fifth Evening.

Psalms xxvii. xxviii.

B. ST. J. B. JOULE from SPOHR.*

Musical score for Psalm xxvii or xxviii, page 40. The score consists of two staves. The top staff is in G major, common time, and the bottom staff is in C major, common time. The music includes various note values such as eighth and sixteenth notes, and rests. Measure numbers 40 and 41 are indicated on the left side of the staves.

or 19.

Psalm xxix.

ATTWOOD.

Musical score for Psalm xxix, page 41. The score consists of two staves. The top staff is in G major, common time, and the bottom staff is in C major. The music includes various note values such as eighth and sixteenth notes, and rests. Measure numbers 41 and 42 are indicated on the left side of the staves.

or *Psalm xxix.*

DR. SMITH.

Musical score for Psalm xxix, page 42. The score consists of two staves. The top staff is in G major, common time, and the bottom staff is in C major. The music includes various note values such as eighth and sixteenth notes, and rests. Measure numbers 41 and 42 are indicated on the left side of the staves.

or 20.

Sixth Morning.

Psalm xxx.

43

DR. COOKE.

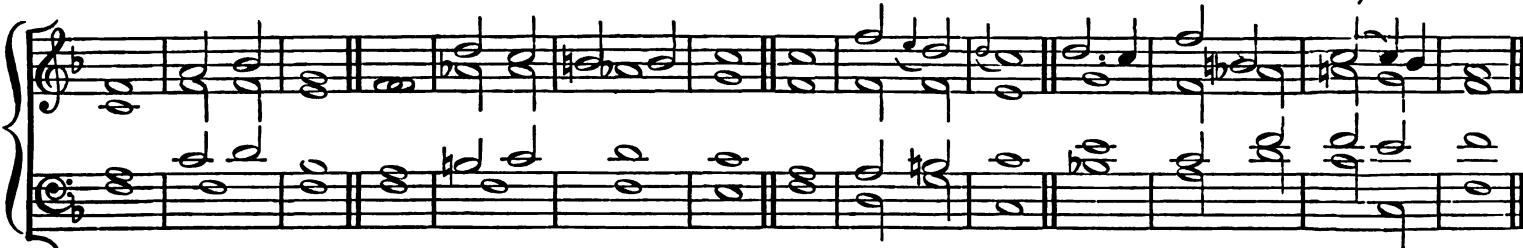


Psalm xxxi.

44

(May be played in E♭).

Ross, from SPOHR.*



or 374.

45

Third Tone.

or



46

or

HINDLE.



Sixth Evening.

Psalm xxxii.

Adapted.

47



or

DR. W. HAYES.

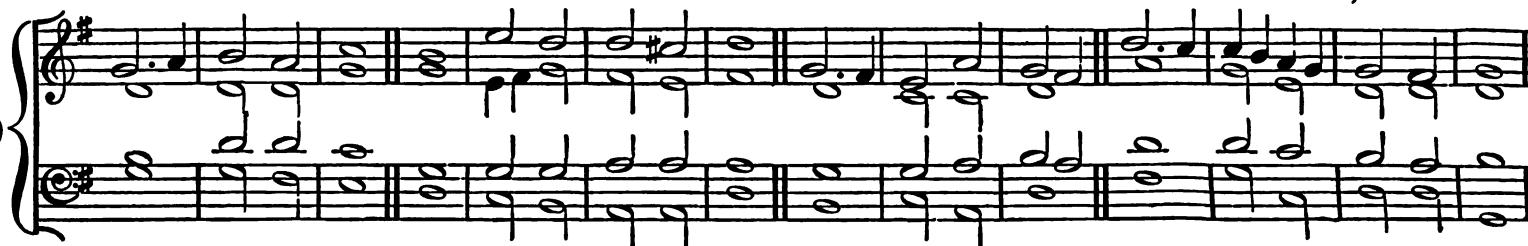
48



PSalms xxxiii. xxxiv.

KNYVETT, from HANDEL.

49



or 46.

Seventh Morning.

Psalm xxxv.

50

ROBERT COOKE.

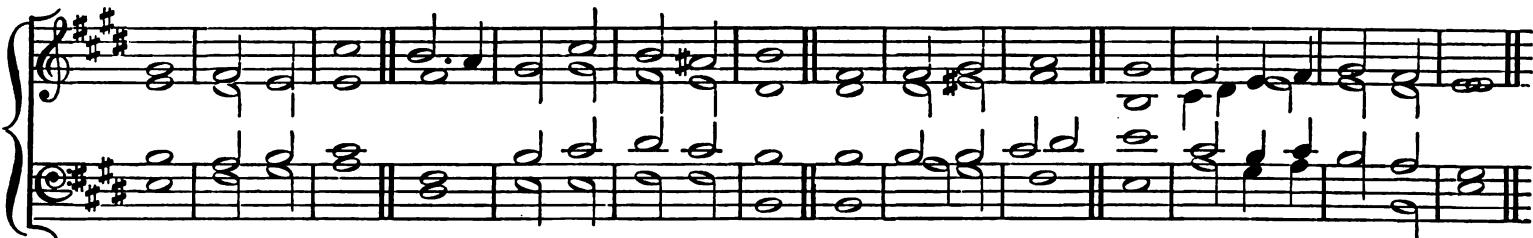


or 383.

Psalm xxxvi.

51

Rev. P. HENLEY.



or 384.

or *Psalms xxxv. xxxvi.*

52

S. WESLEY.



Seventh Evening.

Psalm xxxvii. 1, 2, and Gloria (or Psalm xxxvii. throughout).

B. St. J. B. JOULE, 1859.*

Musical notation for Psalm xxxvii. 1, 2, and Gloria (or Psalm xxxvii. throughout). The music is in common time, key signature of two flats. The notation consists of two staves: treble and bass. The treble staff has a continuous eighth-note pattern. The bass staff has a continuous quarter-note pattern. Measure numbers 53 and 54 are indicated on the left side of the staves.

Psalm xxxvii. 3-41.

B. St. J. B. JOULE, 1859.*

Musical notation for Psalm xxxvii. 3-41. The music is in common time, key signature of two flats. The notation consists of two staves: treble and bass. The treble staff has a continuous eighth-note pattern. The bass staff has a continuous quarter-note pattern. Measure number 54 is indicated on the left side of the staves.

or *Psalm xxxvii.*

RUSSELL.

Musical notation for Psalm xxxvii or 31. The music is in common time, key signature of one flat. The notation consists of two staves: treble and bass. The treble staff has a continuous eighth-note pattern. The bass staff has a continuous quarter-note pattern. Measure number 55 is indicated on the left side of the staves. The word "or 31." is centered below the bass staff.

Eighth Morning.

Psalms xxxviii. xxxix.

56

SOAPER.

Psalm xl.

57

B. St. J. B. JOULE, 1860.*

or

58

DR. PRING.

or 6.

Eighth Evening.

Psalm xli.

B. St. J. B. JOULE, from HESSE.*

59

or

FAWCETT.*

60

Psalms xliii. xlvi.

ROBINSON.

61

or 30.

Ninth Morning.

Ps. xliv. 1—9. [OR Ps. xliv. (1—9) xlv. xlvi.] WM. HINKE.

62

Psalm xliv. 10—26, and Gloria. DR. CROFT.

63

Psalm xlvi. ROSS.

64

Psalm xlvi. DR. NARES.

65

OR *Psalm xliv.*

FAWCETT.*

66

Psalm xlv.

Colonel LEMON

67

Psalm xlvi.

Rev. DR. GOOCH.

68

Ninth Evening.

Psalm xlviij.

69

HUMPHREYS.



or

70

DR. WOODWARD.



Psalm xlviii.

71

B. ST. J. B. JOULE.*



or

72

RUSSELL.



Psalm xlxiij.

73

BATES.*



Tenth Morning.

Psalms l. lii.

74

Goss.

Psalm li.

75

Goss, from BEETHOVEN.

or *Psalms l. lii.*

76

T. PURCELL.

Psalm li.

77

From LANGDON's "Divine Harmony."

Tenth Evening.

Psalm liii.

78

Music for Psalm liii. Treble and bass staves in G major. Measures 1-10.

FAWCETT.*

Psalm liv.

B. ST. J. B. JOULE.*

79

Music for Psalm liv. Treble and bass staves in E major. Measures 1-10.

or

C. W. LIGHTOLLER.*

80

Music for Psalm liv. Treble and bass staves in E major. Measures 1-10.

Psalm lv.

ROBERT COOKE.

81

Music for Psalm lv. Treble and bass staves in E major. Measures 1-10.

Eleventh Morning.

Psalms lvi. lvii.

82

J. J. HARRIS.*

or 397.

Psalm lviii.

83

DR. STEWART.*

or 400.

or

84

LINGARD.

Ninth Evening.

Psalm xlviij.

69



HUMPHREYS.

or

70



DR. WOODWARD.

Psalm xlviii.

71



B. ST. J. B. JOULE.*

or

72



RUSSELL.

Psalm xlix.

73



BATES.*

Tenth Morning.

Psalms l. lli.

Goss.

74

Psalm li.

Goss, from BEETHOVEN.

75

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

The image shows a musical score for two staves. The top staff is in common time, G major, and consists of six measures. The bottom staff is also in common time, G major, and consists of five measures. The music is written in a clear, handwritten-style font. The page number '76' is located on the left side.

Tenth Evening.

Psalm liii.

Musical notation for Psalm liii, page 78. The music is in common time, key signature of one sharp (F major). It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The notation uses a mix of quarter and eighth notes. Measures 1-10 are shown, followed by a repeat sign and measures 11-18.

FAWCETT.*

Psalm liv.

B. ST. J. B. JOULE.*

Musical notation for Psalm liv., B. St. J. B. Joule, page 79. The music is in common time, key signature of one flat (B-flat major). It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The notation uses a mix of quarter and eighth notes. Measures 1-10 are shown, followed by a repeat sign and measures 11-18.

or

C. W. LIGHTOLLER.*

Musical notation for Psalm liv., C. W. Lightoller, page 80. The music is in common time, key signature of one flat (B-flat major). It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The notation uses a mix of quarter and eighth notes. Measures 1-10 are shown, followed by a repeat sign and measures 11-18.

Psalm lv.

ROBERT COOKE.

Musical notation for Psalm lv., Robert Cooke, page 81. The music is in common time, key signature of one flat (B-flat major). It consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The notation uses a mix of quarter and eighth notes. Measures 1-10 are shown, followed by a repeat sign and measures 11-18.

Eleventh Morning.

Psalms lvi. lvii.

82

J. J. HARRIS.*

or 397.

Psalm lviii.

83

DR. STEWART.*

or 400.

or

84

LINGARD.

Eleventh Evening.

Psalm lix.

DR. PRING.

85 {

86 {

Psalms lx. lxi.

FAWCETT.*

or

TALLIS.

87 {

or

FARRANT.

88 {

Twelfth Morning.

Psalms lxii. lxiv.

LINGARD.

89

This musical setting consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is written in common time with various note values including eighth and sixteenth notes. Measures are separated by vertical bar lines, and repeat signs with dots indicate where sections of the psalm may be repeated.

Psalm lxiii.

THOMAS BENNETT.

90

This musical setting also consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The notation is in common time with eighth and sixteenth notes. It features a similar structure to the first setting, with measures grouped by bar lines and repeat signs.

or

BELLAMY.

91

This musical setting follows the same two-staff format. The top staff has a treble clef and the bottom staff has a bass clef. The music is in common time and includes eighth and sixteenth notes. The structure is consistent with the previous settings.

92

or

1st Tone, 4th ending.

This block contains two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time and primarily consists of eighth notes. The notation is simpler than the earlier settings, focusing on a single melodic line.

Twelfth Evening.

Psalm lxv.

93

HIGGINS.

Psalm lxvi.

94

JAMES TURLE.

Psalm lxvii.

DR. ARNOLD.

95

OR

DR. P. HAYES.

96

Thirteenth Morning.

or *Psalm lxviii. 24—35, and Gloria.*

WILLIAM JACKSON.

97

Musical notation for Chant 97, consisting of two staves of music for three voices. The notation uses a soprano staff in G major, an alto staff in C major, and a bass staff in C major. The music consists primarily of quarter notes and eighth notes, with some sixteenth-note patterns and rests.

or *Psalm lxviii. 1—23 (then Chant 97 to end).*

ALFRED BENNETT.

98

Musical notation for Chant 98, consisting of two staves of music for three voices. The notation uses a soprano staff in G major, an alto staff in C major, and a bass staff in C major. The music features a mix of quarter notes, eighth notes, and sixteenth-note patterns, with some rests and dynamic markings.

or 368.

JONES.

or

99

Musical notation for Chant 99, consisting of two staves of music for three voices. The notation uses a soprano staff in G major, an alto staff in C major, and a bass staff in C major. The music includes quarter notes, eighth notes, and sixteenth-note patterns, with some rests and dynamic markings.

or 70.

Thirteenth Evening.

LINGARD.

100

This section contains two staves of music. The top staff is in G major (two sharps) and the bottom staff is in C major (one sharp). The music consists of eighth and sixteenth note patterns. Measure 100 starts with an eighth note followed by a sixteenth note, then a eighth note, then a sixteenth note. Measures 101-102 show a more complex pattern of eighth and sixteenth notes.

ALFRED BENNETT.

or

101

This section contains two staves of music. The top staff is in G major (two sharps) and the bottom staff is in C major (one sharp). The music consists of eighth and sixteenth note patterns. Measure 101 starts with an eighth note followed by a sixteenth note, then a eighth note, then a sixteenth note. Measures 102-103 show a more complex pattern of eighth and sixteenth notes.

DR. BLOW.

or

102

This section contains two staves of music. The top staff is in G major (two sharps) and the bottom staff is in C major (one sharp). The music consists of eighth and sixteenth note patterns. Measure 102 starts with an eighth note followed by a sixteenth note, then a eighth note, then a sixteenth note. Measures 103-104 show a more complex pattern of eighth and sixteenth notes.

WELDON.

or

103

This section contains two staves of music. The top staff is in G major (two sharps) and the bottom staff is in C major (one sharp). The music consists of eighth and sixteenth note patterns. Measure 103 starts with an eighth note followed by a sixteenth note, then a eighth note, then a sixteenth note. Measures 104-105 show a more complex pattern of eighth and sixteenth notes.

Fourteenth Morning.

Psalm lxxi.

(Original key A \flat may be played in G.) DR. E. G. MONK.*

104

Psalm lxxii.

DR. BOYCE.

105

or

Psalm lxxi.

(or minor.)

DR. TURNER.

106

107

Psalm lxxii.

Very Rev. DR. ALDRICH.

Fourteenth Evening.

Psalm lxxiii.

SPOFFORTH.

108

Psalm lxxiv.

S. WESLEY.

109

or

HUNT.

110

or 382.

Fifteenth Morning.

Psalms lxxv. lxxvi.

111

Ross.

Ross

Psalm lxxvii.

A handwritten musical score page, number 112, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time and key signature of one flat. The music consists of eighth and sixteenth note patterns. The right side of the page has the word "Ross.*" written vertically.

Ross.*

or

113

or

DR. DUPUIS.

DR. DUPUIS

or 71

Fifteenth Evening.

Rev. W. H. HAVERGAL.

114

or 307.

JOHN TOWNSEND, Jun.*

115

T. JACKSON.

116

or 76.

Sixteenth Morning.

Psalms lxxix. lxxx

117

THOMAS JACKSON.

Psalm lxxxi.

118

DR. RANDALL.

or *Psalms lxxix. lxxx.*

KENT.

119

120

Psalm lxxxi.

KENT.

Sixteenth Evening.

Psalms lxxxii. lxxxiii.

DR. CROTCH.

121

or 369.

Psalms lxxxiv. lxxxv.

ISHERWOOD.*

122

or 370.

or

WILLIAM JACKSON.

123

Seventeenth Morning.

Psalm lxxxvi.

MATTHEW CAMIDGE.

124

Psalm lxxxvii.

FRED DALY.*

125

Psalm lxxxviii.

(If used alone, to be played in F.)

Rev. L. FLINTOFT.

126

or 299.

Sixteenth Evening.

Psalms lxxxii. lxxxiii.

DR. CROTCH.

121

or 369.

Psalms lxxxiv. lxxxv.

ISHERWOOD.*

122

or 370.

or

123

WILLIAM JACKSON.

Seventeenth Morning.

Psalm lxxxvi.

MATTHEW CAMIDGE.

124

Psalm lxxxvii.

FRED DALY.*

125

Psalm lxxxviii.

(If used alone, to be played in F.)

Rev. L. FLINTOFT.

126

or 299.

Seventeenth Evening.

Psalm lxxxix. 1—36, and Gloria.

Ross.

127

Psalm lxxxix. 37—48.

Ross.

128
(a)

Psalm lxxxix. 49, 50.

128
(b)

or *Psalm lxxxix, 1—36, and Gloria.*

129

Sir G. J. ELVEY.

Psalm lxxxix. 37—50.

130

Sir G. J. ELVEY.

or *Psalm lxxxix. 1—36, and Gloria.*

Rev. R. BACON.

131

Psalm lxxxix. 37—50.

Rev. R. BACON.

132

Eighteenth Morning.

Psalm xc.

Ross.†

133 {

or 298. (minor.)

Psalm xci.

Ross.†

134 {

or 298. (major.)

Psalm xcii.

Ross.†

135 {

or 298. (major.)

Eighteenth Evening.

Rev. W. H. HAVERGAL.

136

or

MAYBRICK.

137

or *Psalm xciii.*

DR. CROTCH.

Psalm xciv.

DR. CROTCH.

138

139

Nineteenth Morning.

J. J. HARRIS.*

140

or *Psalms xciv, xcvi.*

KING.

Psalm xcvi.

FARRANT.

141

142

or

143

WEST.†

Nineteenth Evening.

Psalmes xciii. xcix. c.

LINGARD.

144



Psalm ci.

DR. BOYCE.

145



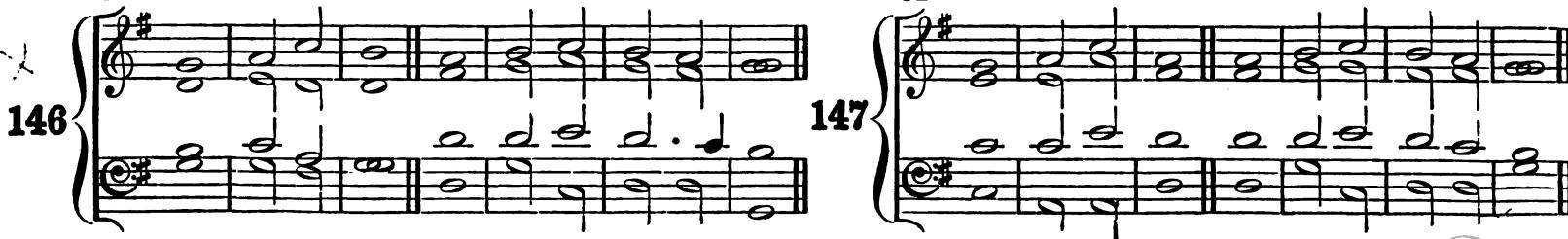
or

W. WAINWRIGHT.

146

147

TURVEY.†



Twentieth Morning.

148 *Psalm cii.*

LINGARD.



149 *Psalm ciii.*

LINGARD.



or *Psalm cii.* *Psalm ciii.* major.

PRATT.

150



or *Psalm cii.*

151

Rev. JOHN RADCLIFFE.

Psalm ciii.

152

Rev. JOHN RADCLIFFE.

or *Psalm cii.*

153

Goss.

154

Psalm ciii.

Goss.

or *Psalm cii.*Ross.^t

155

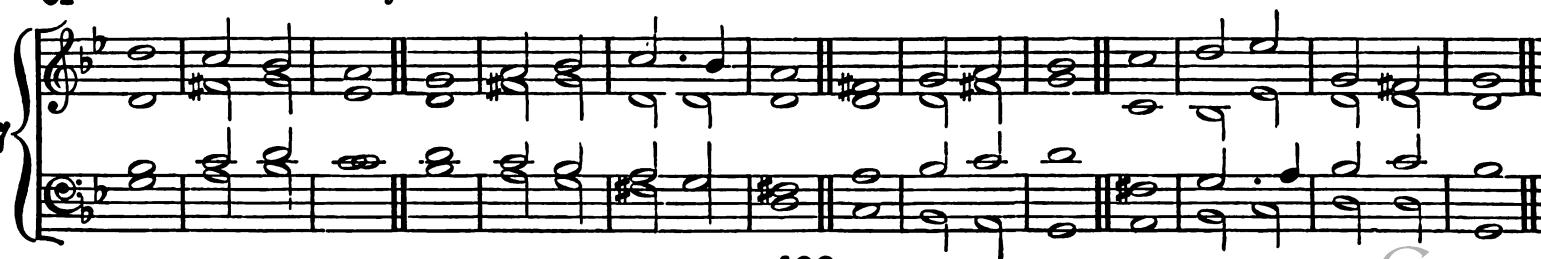
*Psalm ciii.*Ross.^t

156

or *Psalm cii. Psalm ciii. major.*

J. S. SMITH.

157



Twentieth Evening.

Ross.†

158

or

RUSSELL.

159

or

Rev. — GREGORY.

160

or 398.

Twenty-first Morning.

Sir G. J. ELVEY

161

or

E. J. HOPKINS.

162

or

DR. DUPUIS.

163

or 331

Twenty-first Evening.

Rev. J. LUPTON, from DR. BOYCE.

164

Adapted.

or

165

or 318.

THOMAS JACKSON.

or

166

or 399.

Twenty-second Morning.

(original key, D \sharp .) JAMES TURLE.

167 {

or

DR. WORGAN.†

168 {

or

THOMAS JACKSON.

169 {

170 {

HINDLE.

Twenty-second Evening.

Psalm cviii.

B. ST. J. B. JOULE.*

or

DR. NARES.

171

172

Psalm cix.

B. ST. J. B. JOULE, from MENDELSSOHN.

173

or

CHARLES ATTWOOD.

174

Twenty-third Morning.

Psalms cx. cxii.

Adapted.

175



Psalms cxi. cxiii.

ROBERT COOKE.

176



or

177

THOMAS (ISAAC?) BARROW.



or 396.

Twenty-third Evening.

Dr. CAMIDGE.

178

or *Psalm cxiv.*

Tonus Peregrinus.

Psalm cxv.

Seventh Tone.

179

180

181

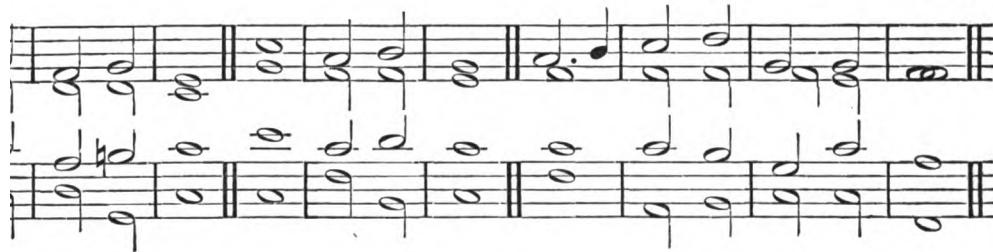
or

Two Trebles.

Dr. CAMIDGE.

Twenty-fourth Morning.

Ions.



Dr. HILES.*

or

Rev. W. FELTON.

184

A musical score for two voices. The top voice uses soprano C-clef and the bottom voice uses bass F-clef. The music begins with a half note followed by a quarter note. The number "184" is placed between the two staves. The score continues with four measures followed by a repeat sign and four more measures.

Right Rev. Dr. TURTON.

A musical score for two voices. The top voice uses soprano C-clef and the bottom voice uses bass F-clef. The music begins with a half note followed by a quarter note. The score continues with four measures followed by a repeat sign and four more measures.

Twenty-fourth Evening

186

186

or

187

187

or

188

188

or 385.

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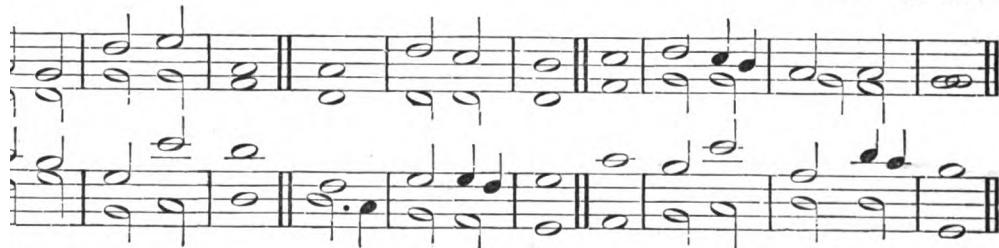
Google

Twenty-fifth Morning.

Sir G. J. ELVEY.



DR. AYLWARD.



LOCKETT.*



or 354.

Twenty-fifth Evening.

192

or

or 375.

193

or

194

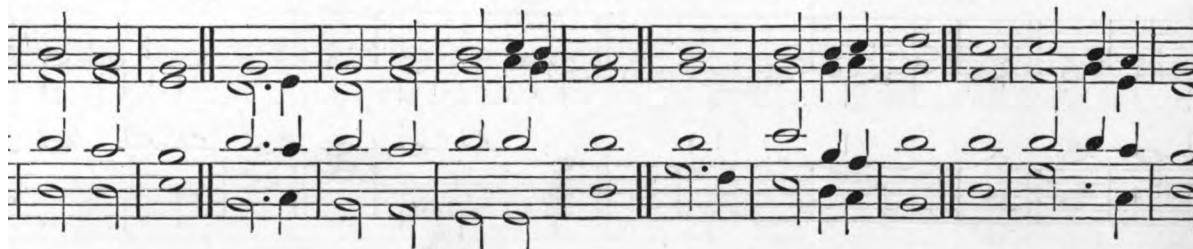
DR. CROTCH.

195

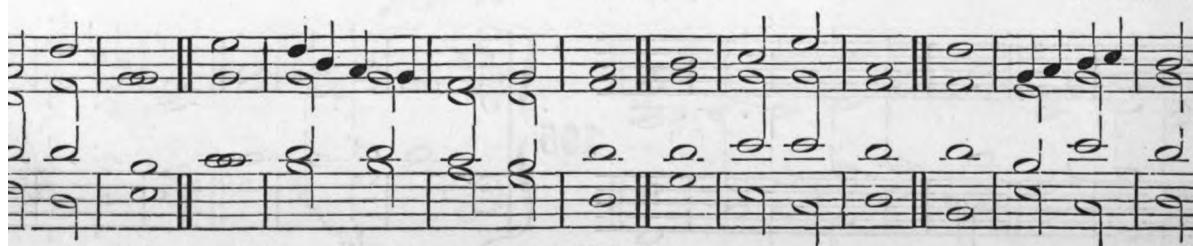
or

Twenty-sixth Morning.

B. ST. J. B.



SIR JOHN A.



or 333.

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Google

Twenty-sixth Evening

199

or

200

or

201

or 353.

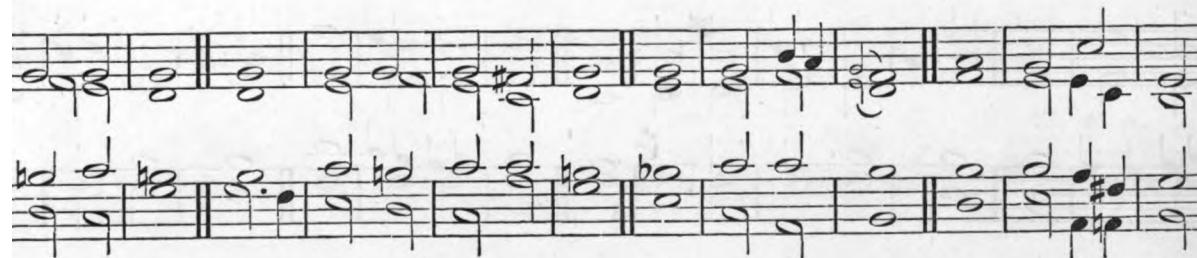
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Twenty-seventh Morning.

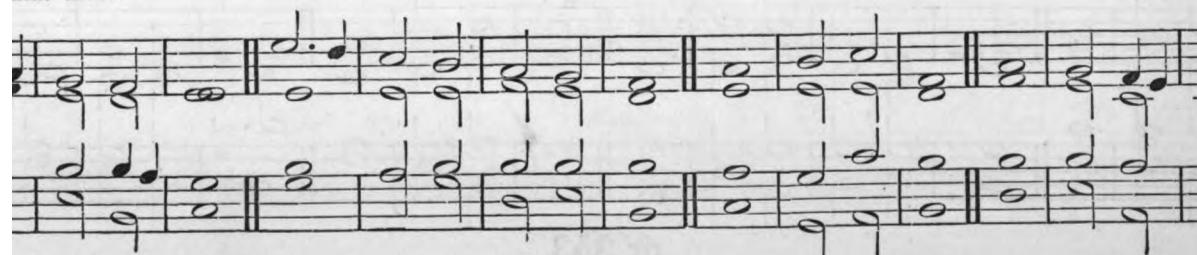
cx. cxxi. cxxiii. cxxiv.

J.



cxi. cxxv.

Earl of N



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Google

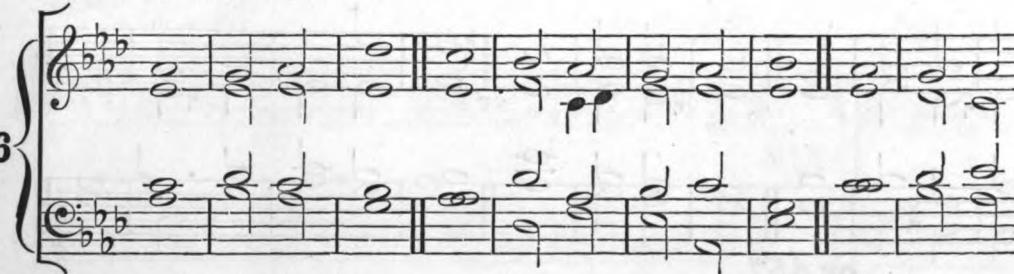
or *Psalms cxx. cxxi.—cxxiii. cxxiv.*

205



Psalms cxxii.—cxxv.

206



or *Psalms cxx. cxxi.—cxxiii. cxxiv.*

THOMAS BENNETT.

207



Psalms cxxii.—cx

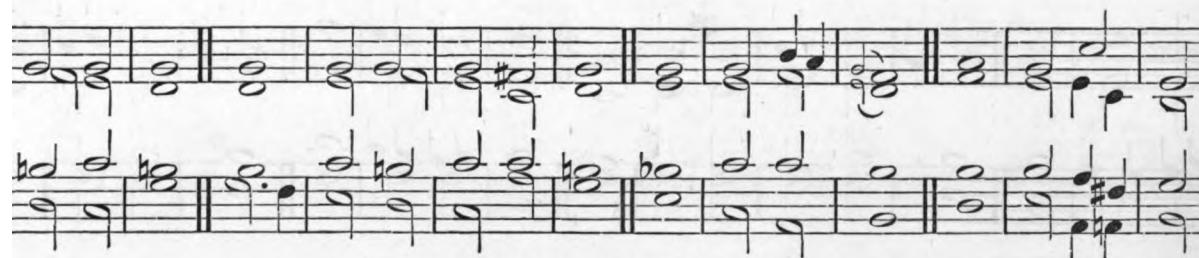
208



Twenty-seventh Morning.

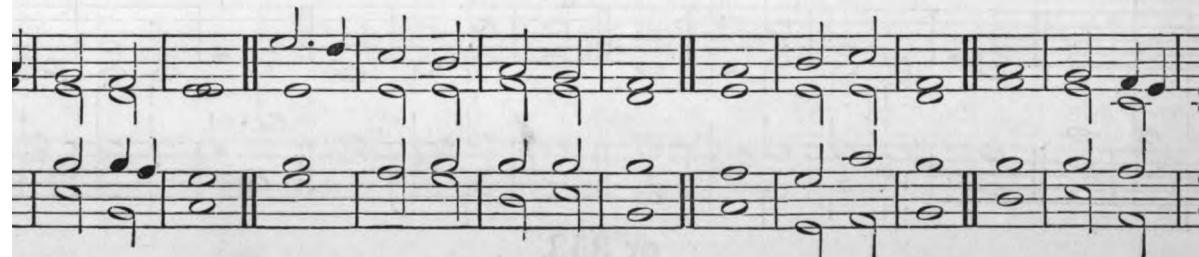
xx. cxxi. cxxiii. cxxiv.

J.



cxi. cxxv.

Earl of N

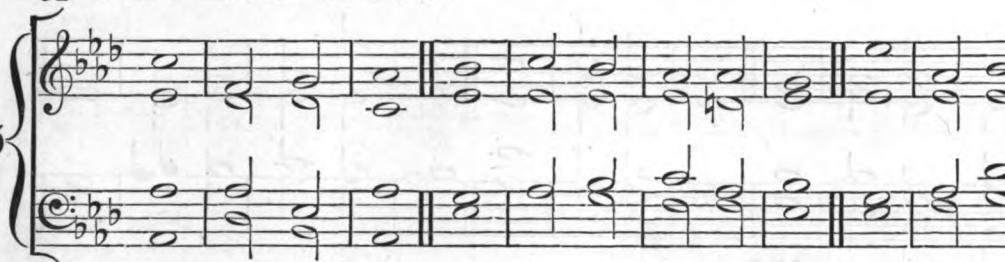


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Google

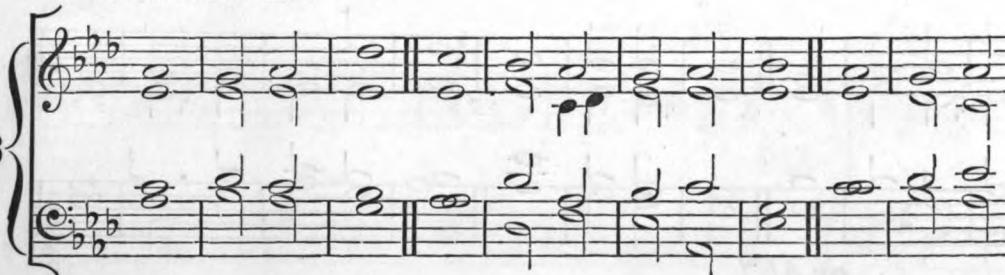
or *Psalms cxx. cxxi.—cxxiii. cxxiv.*

205



Psalms cxxii.—cxxv.

206



or *Psalms cxx. cxxi.—cxxiii. cxxiv.*

THOMAS BENNETT.

207



208



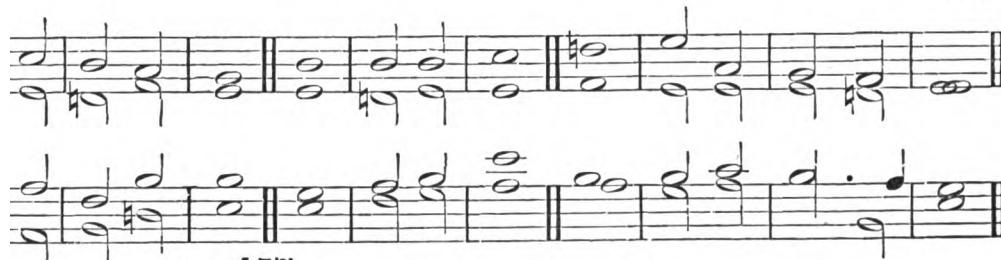
wenty-seventh Evening.

Ross.



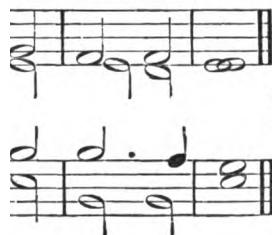
or 456.

Ross.



or 457.

DR. W. HAYES.



Psalms cxxix. cxxx.

212

A musical score for two voices or instruments, consisting of two staves of music in common time. The top staff uses soprano C-clef, and the bottom staff uses alto F-clef. The music features eighth and sixteenth notes, with double bar lines and repeat signs. A large brace groups the two staves together.

DR. W. HAYES.

Twenty-eighth Mornin

Psalm cxxxii.

213

213

Psalm cxxxiii.

DR. AYRTON.

Psalm cxxxii

214

215

215

Psalm cxxxv.

216

216

Twenty-eighth Evening.

Sir G. J. ELVEY.



DR. WESLEY.

or

T. JACKSON.

219

A musical score for two voices. The top voice is in common time, E-flat major, with a soprano G-clef. The bottom voice is in common time, C major, with a bass F-clef. The music consists of two staves of eight measures each, separated by a double bar line with repeat dots. The number 219 is placed to the left of the first measure of the top voice staff.



DR. BECKWITH.†

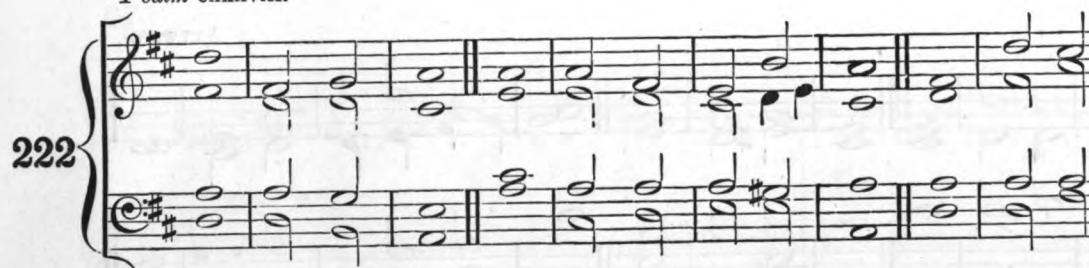
A musical score for two voices. The top voice is in common time, E major, with a soprano C-clef. The bottom voice is in common time, A major, with a bass F-clef. The music consists of two staves of eight measures each, separated by a double bar line with repeat dots.

Psalm cxxxvii.



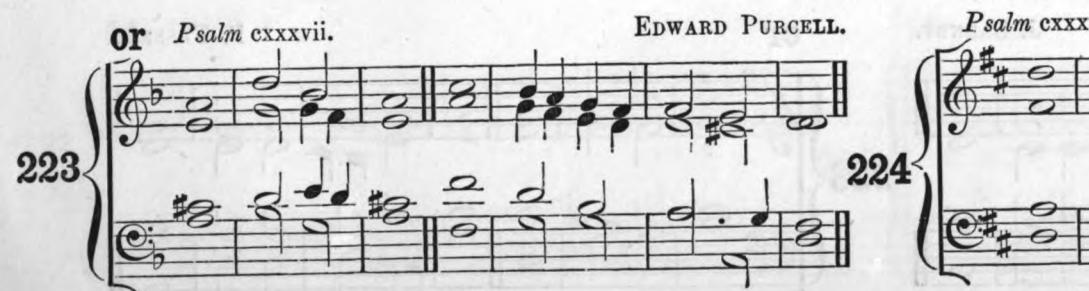
or 297.

Psalm cxxxviii.



or *Psalm cxxxvii.*

EDWARD PURCELL.



224

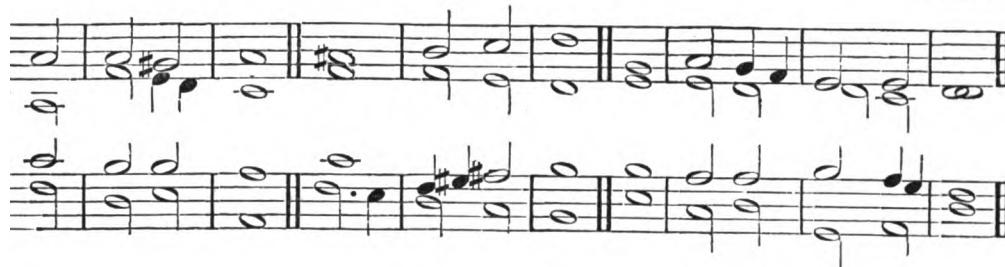


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Google

Twenty-ninth Morning.

TURLE.



ATTWOOD.



J. BARNBY.



or

228

P. FUSSELL.

Twenty-ninth Evening.

229

Handwritten musical notation for measure 229. The top staff uses a treble clef, a key signature of one sharp, and a common time signature. The bottom staff uses a bass clef and a common time signature. The notation consists of a series of eighth and sixteenth notes.

or

230

Handwritten musical notation for measure 230. The top staff uses a treble clef, a key signature of one sharp, and a common time signature. The bottom staff uses a bass clef and a common time signature. The notation consists of a series of eighth and sixteenth notes.

or

231

DR. GREENE.

232

or

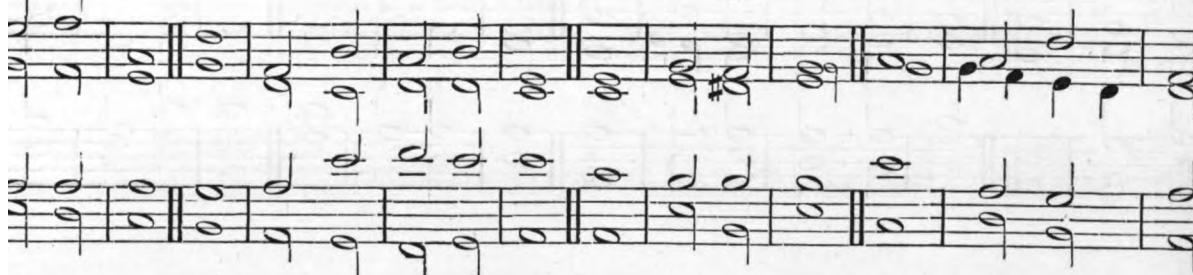
Handwritten musical notation for measure 231. The top staff uses a treble clef, a key signature of one sharp, and a common time signature. The bottom staff uses a bass clef and a common time signature. The notation consists of a series of eighth and sixteenth notes. The notation for measure 232 is partially visible on the right.

Twenty-ninth Morning.

xxix.



1. cxli.



J. BARNBY.

or



228

A musical score for two voices or instruments. It consists of two staves: a soprano staff in G major and a basso staff in C major. The soprano staff has a treble clef, common time, and includes a measure of eighth notes followed by a repeat sign. The basso staff has a bass clef, common time, and includes a measure of eighth notes followed by a repeat sign. A brace groups the two staves together.

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Twenty-ninth Evening

229

or

230

or

231

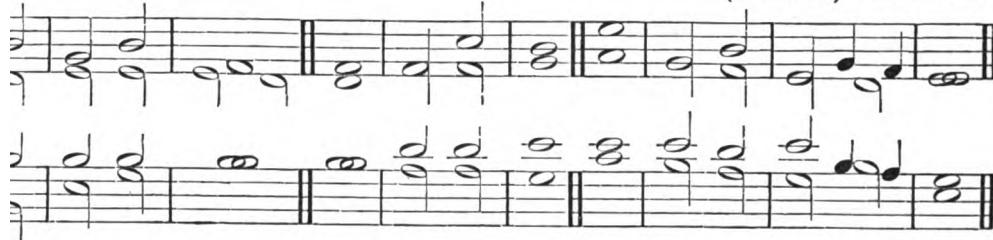
DR. GREENE.

232

or

Thirtieth Morning.

(or minor.) ATTWOOD.



DR. ALCOCK.



EARL OF WESTMEATH.



or *Psalms cxliv. cxlv. cxlvi.*

236

236

<img alt="Handwritten musical notation for Psalm cxlv. cxlvii. Number 236. Treble clef, two flats. Measures 1-2: G-C-G-C-G-C. Measures 3-4: G-C-G-C-G-C. Measures 5-6: G-C-G-C-G-C. Measures 7-8: G-C-G-C-G-C. Measures 9-10: G-C-G-C-G-C. Measures 11-12: G-C-G-C-G-C. Measures 13-14: G-C-G-C-G-C. Measures 15-16: G-C-G-C-G-C. Measures 17-18: G-C-G-C-G-C. Measures 19-20: G-C-G-C-G-C. Measures 21-22: G-C-G-C-G-C. Measures 23-24: G-C-G-C-G-C. Measures 25-26: G-C-G-C-G-C. Measures 27-28: G-C-G-C-G-C. Measures 29-30: G-C-G-C-G-C. Measures 31-32: G-C-G-C-G-C. Measures 33-34: G-C-G-C-G-C. Measures 35-36: G-C-G-C-G-C. Measures 37-38: G-C-G-C-G-C. Measures 39-40: G-C-G-C-G-C. Measures 41-42: G-C-G-C-G-C. Measures 43-44: G-C-G-C-G-C. Measures 45-46: G-C-G-C-G-C. Measures 47-48: G-C-G-C-G-C. Measures 49-50: G-C-G-C-G-C. Measures 51-52: G-C-G-C-G-C. Measures 53-54: G-C-G-C-G-C. Measures 55-56: G-C-G-C-G-C. Measures 57-58: G-C-G-C-G-C. Measures 59-60: G-C-G-C-G-C. Measures 61-62: G-C-G-C-G-C. Measures 63-64: G-C-G-C-G-C. Measures 65-66: G-C-G-C-G-C. Measures 67-68: G-C-G-C-G-C. Measures 69-70: G-C-G-C-G-C. Measures 71-72: G-C-G-C-G-C. Measures 73-74: G-C-G-C-G-C. Measures 75-76: G-C-G-C-G-C. Measures 77-78: G-C-G-C-G-C. Measures 79-80: G-C-G-C-G-C. Measures 81-82: G-C-G-C-G-C. Measures 83-84: G-C-G-C-G-C. Measures 85-86: G-C-G-C-G-C. Measures 87-88: G-C-G-C-G-C. Measures 89-90: G-C-G-C-G-C. Measures 91-92: G-C-G-C-G-C. Measures 93-94: G-C-G-C-G-C. Measures 95-96: G-C-G-C-G-C. Measures 97-98: G-C-G-C-G-C. Measures 99-100: G-C-G-C-G-C. Measures 101-102: G-C-G-C-G-C. Measures 103-104: G-C-G-C-G-C. Measures 105-106: G-C-G-C-G-C. Measures 107-108: G-C-G-C-G-C. Measures 109-110: G-C-G-C-G-C. Measures 111-112: G-C-G-C-G-C. Measures 113-114: G-C-G-C-G-C. Measures 115-116: G-C-G-C-G-C. Measures 117-118: G-C-G-C-G-C. Measures 119-120: G-C-G-C-G-C. Measures 121-122: G-C-G-C-G-C. Measures 123-124: G-C-G-C-G-C. Measures 125-126: G-C-G-C-G-C. Measures 127-128: G-C-G-C-G-C. Measures 129-130: G-C-G-C-G-C. Measures 131-132: G-C-G-C-G-C. Measures 133-134: G-C-G-C-G-C. Measures 135-136: G-C-G-C-G-C. Measures 137-138: G-C-G-C-G-C. Measures 139-140: G-C-G-C-G-C. Measures 141-142: G-C-G-C-G-C. Measures 143-144: G-C-G-C-G-C. Measures 145-146: G-C-G-C-G-C. Measures 147-148: G-C-G-C-G-C. Measures 149-150: G-C-G-C-G-C. Measures 151-152: G-C-G-C-G-C. Measures 153-154: G-C-G-C-G-C. Measures 155-156: G-C-G-C-G-C. Measures 157-158: G-C-G-C-G-C. Measures 159-160: G-C-G-C-G-C. Measures 161-162: G-C-G-C-G-C. Measures 163-164: G-C-G-C-G-C. Measures 165-166: G-C-G-C-G-C. Measures 167-168: G-C-G-C-G-C. Measures 169-170: G-C-G-C-G-C. Measures 171-172: G-C-G-C-G-C. Measures 173-174: G-C-G-C-G-C. Measures 175-176: G-C-G-C-G-C. Measures 177-178: G-C-G-C-G-C. Measures 179-180: G-C-G-C-G-C. Measures 181-182: G-C-G-C-G-C. Measures 183-184: G-C-G-C-G-C. Measures 185-186: G-C-G-C-G-C. Measures 187-188: G-C-G-C-G-C. Measures 189-190: G-C-G-C-G-C. Measures 191-192: G-C-G-C-G-C. 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Measures 257-258: G-C-G-C-G-C. Measures 259-260: G-C-G-C-G-C. Measures 261-262: G-C-G-C-G-C. Measures 263-264: G-C-G-C-G-C. Measures 265-266: G-C-G-C-G-C. Measures 267-268: G-C-G-C-G-C. Measures 269-270: G-C-G-C-G-C. Measures 271-272: G-C-G-C-G-C. Measures 273-274: G-C-G-C-G-C. Measures 275-276: G-C-G-C-G-C. Measures 277-278: G-C-G-C-G-C. Measures 279-280: G-C-G-C-G-C. Measures 281-282: G-C-G-C-G-C. Measures 283-284: G-C-G-C-G-C. Measures 285-286: G-C-G-C-G-C. Measures 287-288: G-C-G-C-G-C. Measures 289-290: G-C-G-C-G-C. Measures 291-292: G-C-G-C-G-C. Measures 293-294: G-C-G-C-G-C. Measures 295-296: G-C-G-C-G-C. Measures 297-298: G-C-G-C-G-C. Measures 299-300: G-C-G-C-G-C. Measures 301-302: G-C-G-C-G-C. Measures 303-304: G-C-G-C-G-C. Measures 305-306: G-C-G-C-G-C. Measures 307-308: G-C-G-C-G-C. Measures 309-310: G-C-G-C-G-C. Measures 311-312: G-C-G-C-G-C. Measures 313-314: G-C-G-C-G-C. Measures 315-316: G-C-G-C-G-C. Measures 317-318: G-C-G-C-G-C. Measures 319-320: G-C-G-C-G-C. 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Measures 449-450: G-C-G-C-G-C. Measures 451-452: G-C-G-C-G-C. Measures 453-454: G-C-G-C-G-C. Measures 455-456: G-C-G-C-G-C. Measures 457-458: G-C-G-C-G-C. Measures 459-460: G-C-G-C-G-C. Measures 461-462: G-C-G-C-G-C. Measures 463-464: G-C-G

Thirtieth Evening.

Adapted.



B. St. J. B. JOULE, 1841.†

A musical score consisting of two staves. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. Both staves have common time indicated by a 'C'. The music consists of eighth and sixteenth note patterns.

JONES.

or

Fifth Tone.

A musical score consisting of two staves. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. Both staves have common time indicated by a 'C'. The music consists of eighth and sixteenth note patterns.

243

Thirty-first Morning.

Psalms cxliv. cxlv.

244

or 406; or 333.

Psalm cxlv.

245

or Psalm cxlv.

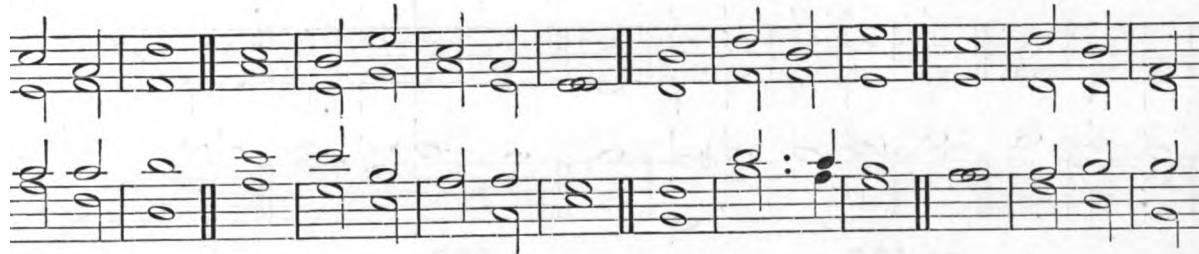
246

or 343; or 335.

Thirty-first Evening.

ii.

Rev. Sir F. A. G. Ouse



iii.

BATTISHILL.



249

Psalm cxlix.

B. ST. J.

A musical score for two voices. The top voice consists of soprano and alto parts, while the bottom voice consists of bass and tenor parts. The music is written in common time with various note values including eighth and sixteenth notes. Measures are separated by double bar lines with repeat dots. The number "249" is printed to the left of the first measure.

DR.



or 331; or *Psalm cxlvii. 364; Psalms cxlviii. cxlix. cl. 410.*

Digitized by

Google

Christmas Day, (MORNING

Psalm xix.



Psalm xlvi.



Psalm lxxxv.



or 238.

Digitized by

Google

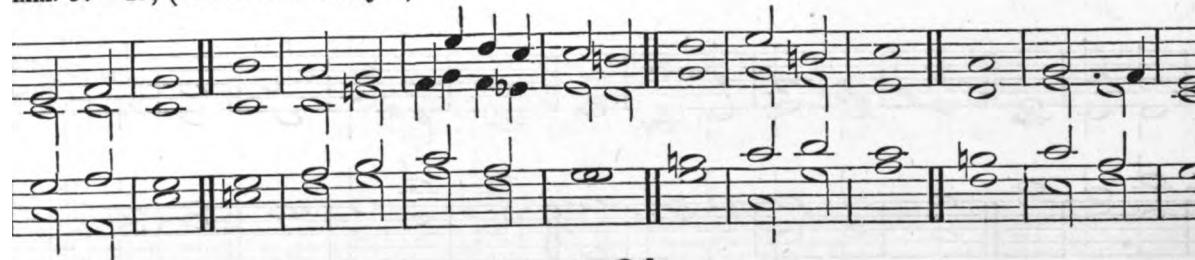
Christmas Day, (EVENING.)

xix. 1—36, 50 and Gloria.



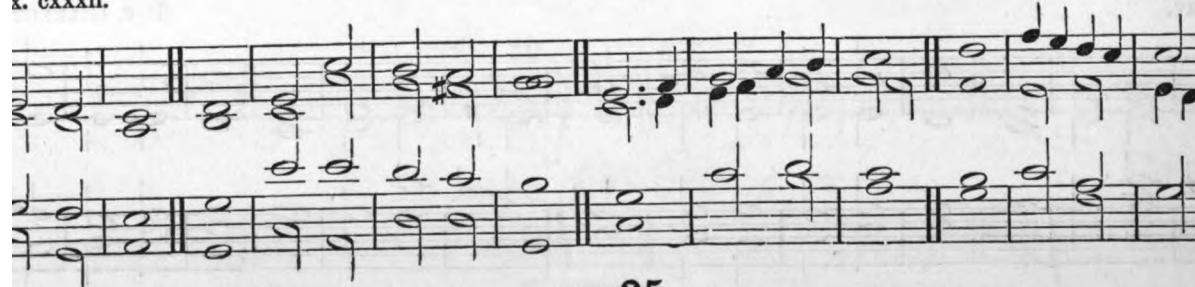
or 35.

xix. 37—49, (50 and Gloria major.)



or 34.

x. cxxxii.



or 35.

Digitized by

Google

Ash Wednesday, (MORNIN

Psalms vi. xxxii. xxxviii. or Psalm xxxii. major.

257

Musical notation for hymn 257, featuring two staves. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). Both staves use common time. The notation consists of quarter notes and eighth notes.

or Psalms vi. xxxii. xxxviii. or Psalm xxxii. major.

258

Musical notation for hymn 258, featuring two staves. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). Both staves use common time. The notation consists of quarter notes and eighth notes.

or Psalms vi. xxxii. xxxviii.

J. WARREN.*

259

Musical notation for hymn 259, featuring two staves. The top staff is in G major (one sharp) and the bottom staff is in C minor (one flat). Both staves use common time. The notation consists of quarter notes and eighth notes.

260

or Psalm xxx

Musical notation for hymn 260, featuring two staves. The top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). Both staves use common time. The notation consists of quarter notes and eighth notes.

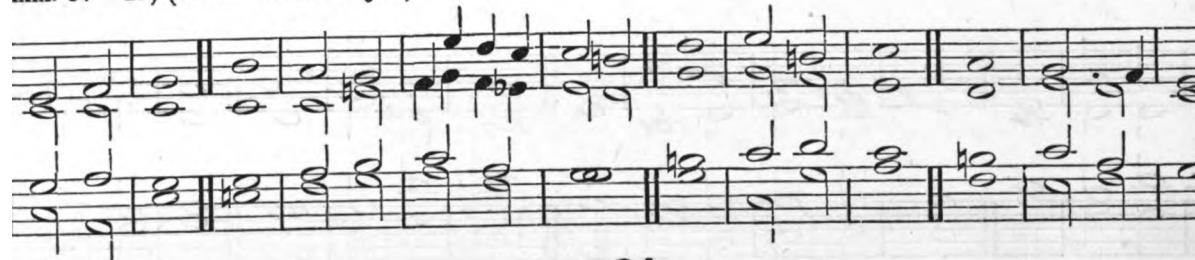
Christmas Day, (EVENING.)

xix. 1—36, 50 and Gloria.



or 35.

xix. 37—49, (50 and Gloria major.)



or 34.

xx. cxxxii.



or 35.

Digitized by

Google

Ash Wednesday, (MORNIN

Psalms vi. xxxii. xxxviii. or Psalm xxxii. major.

257

Musical notation for hymn 257, featuring two staves. The top staff is in G major (one sharp) and the bottom staff is in C major. Both staves show a mix of quarter and eighth notes. The music consists of two measures followed by a repeat sign and two more measures.

or Psalms vi. xxxii. xxxviii. or Psalm xxxii. major.

258

Musical notation for hymn 258, featuring two staves. The top staff is in G major (one sharp) and the bottom staff is in C major. Both staves show a mix of quarter and eighth notes. The music consists of two measures followed by a repeat sign and two more measures.

or Psalms vi. xxxii. xxxviii.

J. WARREN.*

259

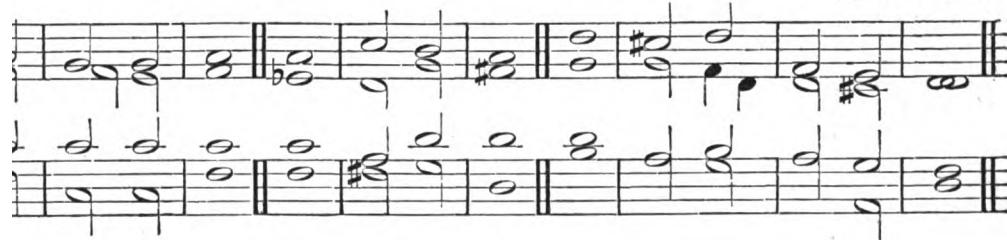
Musical notation for hymn 259, featuring two staves. The top staff is in G major (one sharp) and the bottom staff is in C major. Both staves show a mix of quarter and eighth notes. The music consists of two measures followed by a repeat sign and two more measures.

260

Musical notation for hymn 260, featuring two staves. The top staff is in G major (one sharp) and the bottom staff is in C major. Both staves show a mix of quarter and eighth notes. The music consists of two measures followed by a repeat sign and two more measures.

Ash Wednesday, (EVENING.)

DR. CROTCH.



GEORGE B. ALLEN.*



KELWAY.

or

H. PURCELL.

A musical score for two voices or instruments. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The key signature changes from G major to E major (two sharps) and then to A major (one sharp). The time signature is common time throughout. The music consists of two staves of five measures each, separated by a double bar line with repeat dots. The number "264" is printed to the left of the first measure of the top staff.

Good Friday, (MORNING.)

Psalm xxii. 1—22. Psalm liv.

265

Musical notation for two psalms. The top staff is in G major with a treble clef, and the bottom staff is in G major with a bass clef. The music consists of two measures followed by a repeat sign, then continues with a measure, a half note, another measure, and a final measure ending with a double bar line.

Psalm xxii. 23—32. Psalm xl.

266

Musical notation for two psalms. The top staff is in G major with a treble clef, and the bottom staff is in G major with a bass clef. The music consists of two measures followed by a repeat sign, then continues with a measure, a half note, another measure, and a final measure ending with a double bar line.

or *Psalm xxii. 1—22. Psalm liv.*

A. Z.*

Psalm xxii. 21

267

Musical notation for two psalms. The top staff is in G major with a treble clef, and the bottom staff is in G major with a bass clef. The music consists of two measures followed by a repeat sign, then continues with a measure, a half note, another measure, and a final measure ending with a double bar line.

268

Musical notation for one psalm. The top staff is in G major with a treble clef, and the bottom staff is in G major with a bass clef. The music consists of two measures.

Psalm ii.



Psalm lvii.



Psalm cxii.



Easter-Day, (MORNING.)

Dr. HENRY HILES.*



HODGES.†



or 406.

J. J. HARRIS.*



or 6, 7, 8.



or



or *Psalms viii, xv.*



Ascension-Day, (MORNING.)

GRAHAM.*



Rev. W. JACOBS.



J. J. SMYTH.

Psalm xxi.

WALOND.

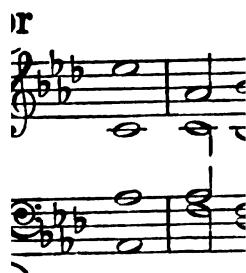
281

Musical notation for 'Psalm xxi.' by J. J. Smyth and 'WALOND.' by Walond. The notation includes two staves above a basso continuo staff. The top staves are in common time, while the basso continuo staff is in 6/8 time. The notation uses vertical stems and horizontal dashes to indicate pitch and rhythm.

Psalm xlviij.



Psalm lxviii.

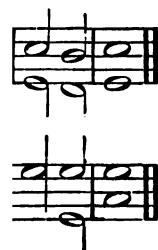


Whit-Sunday, (MORNING.)

JONES.

or

J. J. HARRIS.



287

Musical notation for J. J. Harris' setting, featuring three staves of music in common time with a key signature of one flat. The top staff consists of eighth notes, the middle staff consists of sixteenth notes, and the bottom staff consists of eighth notes.

Adapted from HENRY LAWES.

Musical notation adapted from Henry Lawes, featuring two staves of music in common time with a key signature of one flat. The top staff consists of eighth notes, and the bottom staff consists of sixteenth notes.

or 402.

(or minor.)

ATTWOOD.

Musical notation for Attwood's setting, featuring two staves of music in common time with a key signature of one flat. The top staff consists of eighth notes, and the bottom staff consists of sixteenth notes.

Psalm cxxviii.



or



or *Psalm lxvii.*



Matrimony.

FAWCETT.*



DR. WOODWARD.



J. J. HARRIS.

or

B. ST. J. B. JOULE.*

Musical notation for J. J. Harris or B. St. J. B. Joule's version of Matrimony, featuring two staves of music. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. The music consists of eighth and sixteenth note patterns. A brace groups the two staves, and the number 297 is written below the brace.

APPENDIX.

CHANTS

FOR THE

S AND CANTICLES;

CELLANEOUS SELECTION,

AND A SERIES FOR THE

VENITE,

ADAPTED TO THE ARRANGEMENTS FOR THE

LY AND PROPER PSALMS.

Musical notation for the first measure of a hymn tune. It consists of two staves. The upper staff is in treble clef and has two eighth notes. The lower staff is in bass clef and has two quarter notes. The lyrics "We praise Thee, O" are written below the staves.

Musical notation for the second measure of a hymn tune. It consists of two staves. The upper staff is in treble clef and has three eighth notes. The lower staff is in bass clef and has three quarter notes.

Musical notation for the third measure of a hymn tune. It consists of two staves. The upper staff is in treble clef and has three eighth notes. The lower staff is in bass clef and has three quarter notes.

Te Deum.

B. ST. J. B. JOULE.*

Musical notation for two voices (Soprano and Alto) in common time. The Soprano part consists of eighth-note chords. The Alto part consists of quarter-note chords. The lyrics are: 'Ie Thee to be the Lord. All the earth doth worship Thee: the Father everlast-ing.'

DR. CROTCH, From an ancient Harmony.

Musical notation for three voices (Soprano, Alto, Bass) in common time. The Soprano and Alto parts consist of eighth-note chords. The Bass part consists of quarter-note chords. The notation includes various accidentals such as sharps and flats.

EDWARDS.*

Musical notation for three voices (Soprano, Alto, Bass) in common time. The Soprano and Alto parts consist of eighth-note chords. The Bass part consists of quarter-note chords. The notation includes various accidentals such as sharps and flats.



When this Chant is sung
must be sung in unison, all
must recommence at bar 8.

Te Deum.

Dr. MARKS.*



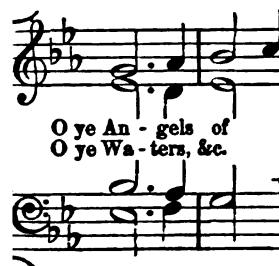
Dr. OAKELEY.*



X



evening of the month (for which it was written by the composer), verses 1—4, 13—20, 45—52, and 73, of the melody, the organ alone continuing the harmonies. For the last verse and Gloria, the chant additional tenor voice, *ad lib.*



Gloria Patri.



Benedicite.

LANGDON.

Musical score for "Bless ye the Lord" by Langdon. The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of three flats (indicated by three flats). The bottom staff is also in common time and has a key signature of three flats. The music features various note values including eighth and sixteenth notes, with rests and dynamic markings like a sharp sign and a plus sign. The lyrics are written below the notes:

Bless ye the Lord: praise him, and mag-ni - fy him . for e - ver.
 [Bless the Lord: yea, let — and]

LANGDON.

Musical score for the bass line of "Bless ye the Lord" by Langdon. It consists of three staves, each showing a continuous sequence of notes. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The music is in common time with a key signature of one flat (one flat).



Benedicite.



(or minor.)

Rev. DR. GOOCH.



A. Z.*





Benedictus.

(or minor.)

WILLIAM HORSLEY, M.B.

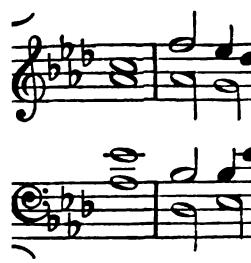


H. STEVENS.*



EARL OF MORNINGTON.





Benedictus.

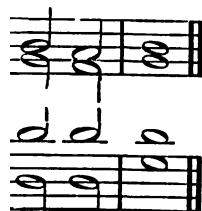
R. MASSEY.



V. NOVELLO.



Dr. MEDLEY.*



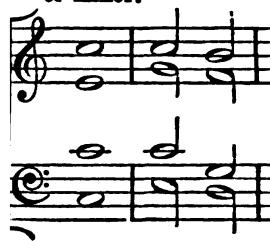
Dr. CLARKE WHITFIELD.†

325

Musical notation for Dr. Clarke Whitfield's Benedictus setting, consisting of three staves of music. A brace groups the top two staves. The notation uses vertical stems and horizontal dashes to indicate pitch and rhythm.



or minor.



Jubilate.

C. J. P. POOLEY, from a Chorale.*



Ross.*

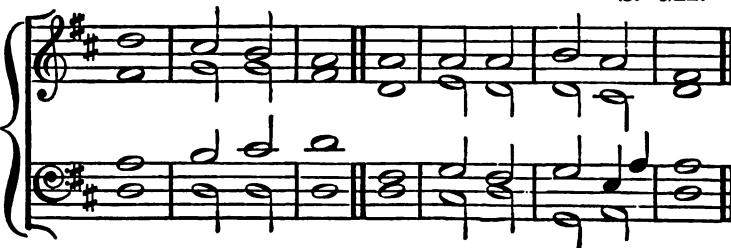


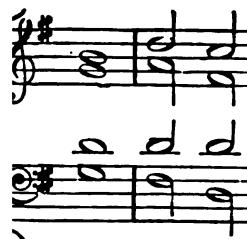
T. J. B. JOULE.*



332

S. GEE.*





Magnificat.

HELEN PITMAN.*



ROSS.*



REV. E. FELLOWS.*





Magnificat.

W. W. HOLLAND.



[or minor]

REV. R. P. GOODENOUGH.



FREDERICK GEORGE TOWNSEND.*





Magnificat.

DR. MARKS.*



T. ATTWOOD.



GOODSON.

Right Rev. DR. MEDLEY.*

354

Musical notation for three settings: Goodson, Medley, and a common ending. The notation is divided into three sections by a brace. The first section (Goodson) has a key signature of one sharp. The second section (Medley) has a key signature of two sharps. The third section (ending) has a key signature of one sharp. The page number 354 is written to the left of the first section.



Cantate Domino.

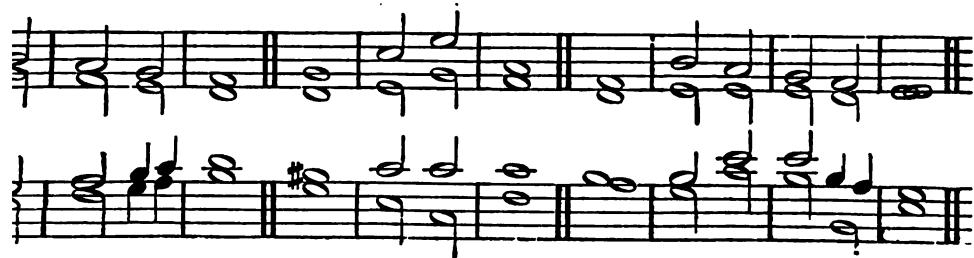
J. T. HARRIS.*



THOMAS BENNETT.*



JOHN DAVY.





A handwritten musical score for two voices. The top staff is in G clef and has a bass clef at the beginning of measure 4. The bottom staff is in C clef. Measure 3: Treble staff has a half note followed by a quarter note. Bass staff has a half note followed by a quarter note. Measure 4: Treble staff has a half note followed by a quarter note. Bass staff has a half note followed by a quarter note.

A handwritten musical score for two voices. The top staff is in G clef and has a bass clef at the beginning of measure 6. The bottom staff is in C clef. Measure 5: Treble staff has a half note followed by a quarter note. Bass staff has a half note followed by a quarter note. Measure 6: Treble staff has a half note followed by a quarter note. Bass staff has a half note followed by a quarter note.

Cantate Domino.

DR. WALMISLEY



REV. DR. SPEARE.



THOMAS SCARISBRICK.





Nunc Dimittis.

JOSEPH WARREN.*



E. EDWARDS.*



Dr. STAINER.*





Nunc Dimittis.

Dr. STAINER, from SPOHR.*

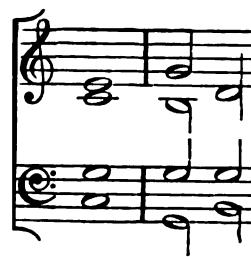
A musical score for two voices or instruments. It consists of two staves of music. The top staff uses soprano C-clef, and the bottom staff uses bass F-clef. The music is in common time. The notes are primarily eighth and sixteenth notes, with some quarter notes. Measures are separated by double bar lines. A checkmark is placed to the right of the second system.

H. LE PATOUREL.*

A musical score for two voices or instruments. It consists of two staves of music. The top staff uses soprano C-clef, and the bottom staff uses bass F-clef. The music is in common time. The notes are primarily eighth and sixteenth notes, with some quarter notes. Measures are separated by double bar lines.

B. ST. J. B. JOULE, from SPOHR.*

A musical score for two voices or instruments. It consists of two staves of music. The top staff uses soprano C-clef, and the bottom staff uses bass F-clef. The music is in common time. The notes are primarily eighth and sixteenth notes, with some quarter notes. Measures are separated by double bar lines.



Deus Misereatur.

REV. W. H. HAVERGAL.

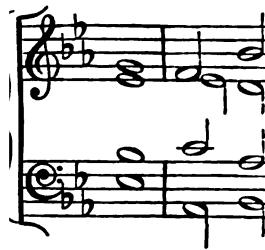


SIR G. J. ELVEY.



REV. E. FELLOWS.*





Deus Misereatur.

WILLIAM PATTEN.*



JOSEPH ROBINSON.



WOODS.*



Miscellaneous Chants.

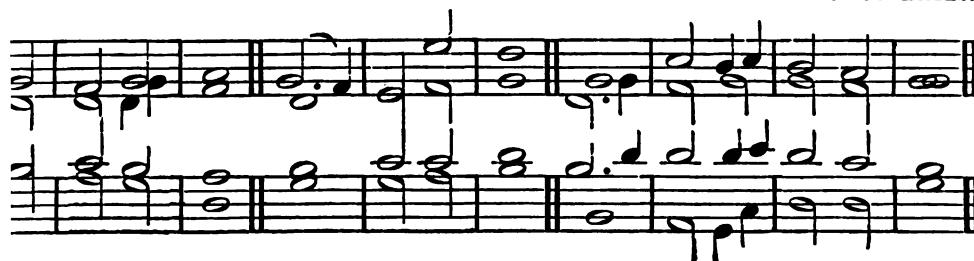
WILLIAM PATTEN.*

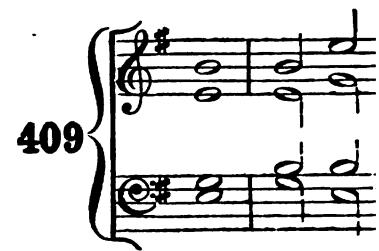
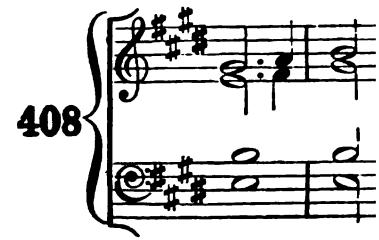
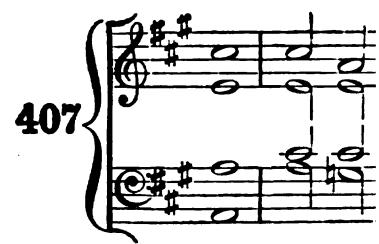


C. J. YATES.



C. J. YATES.

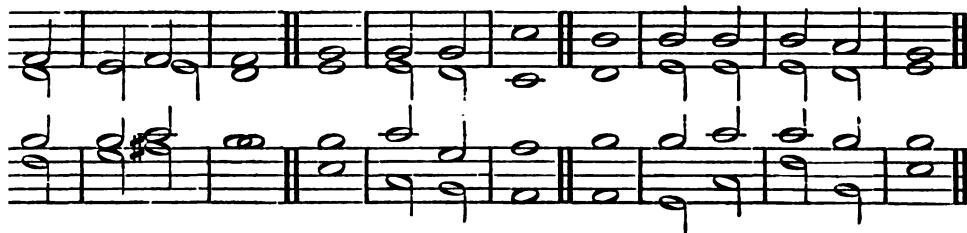




S. W. WILKINSON.*†



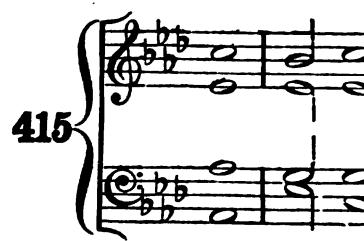
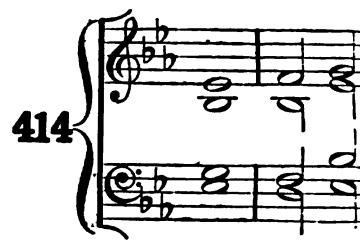
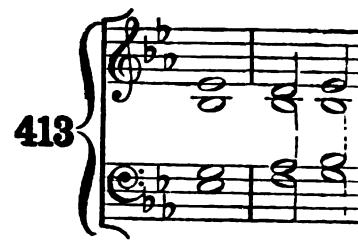
W. W. PARKINSON.*



(or major.)

DR. MINCHIN.*





J. AMOTT, 1811.*



ATTWOOD.



DR. MINCHIN.*





REV. O. T. LINLEY.*†



G. WILLIAMS.



H. AVELING.†





DR. HILES.



(May be played in C.) DR. CAMIDGE.



(May be played in C.) J. D. MANN.





G. H. LIGHTOLLER.*



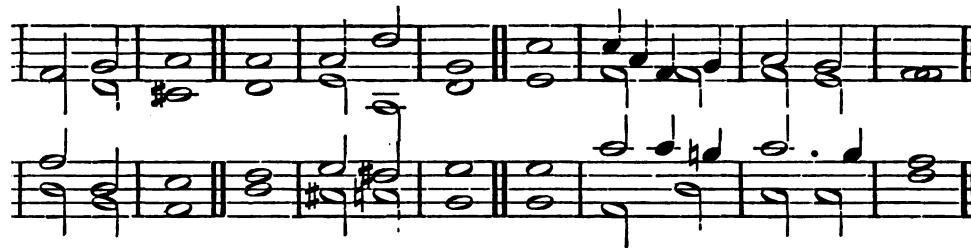
REV. DR. HAKING.



DR. S. ELVEY.



THOMAS ADAMS.



W. T. BEST.*



E. J. HOPKINS.





DR. WESLEY.

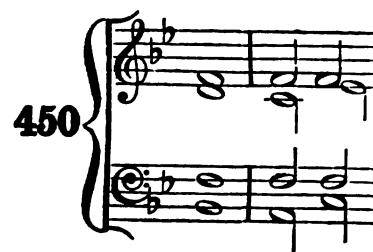
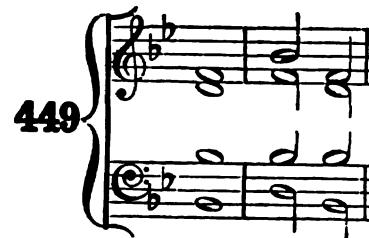


DR. WALMISLEY.

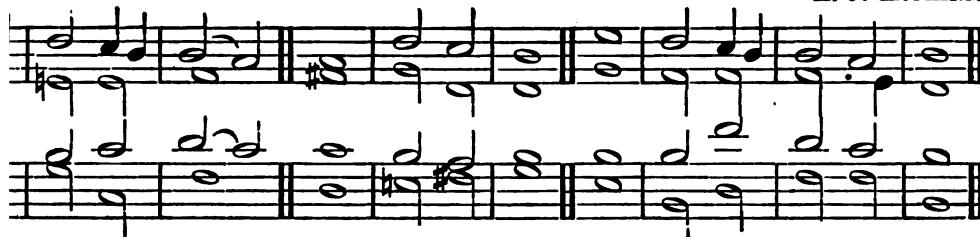


DR. S. ELVEY.





E. J. HOPKINS.



HENRY SMART.*



DR. WAINWRIGHT.





[To be used in alterna

(or minor.)



W. BEALE.†

(major.)

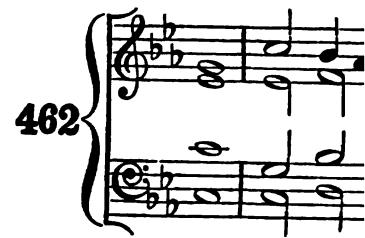
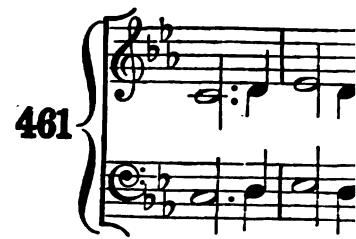


JAMES TURLE.

(minor.)



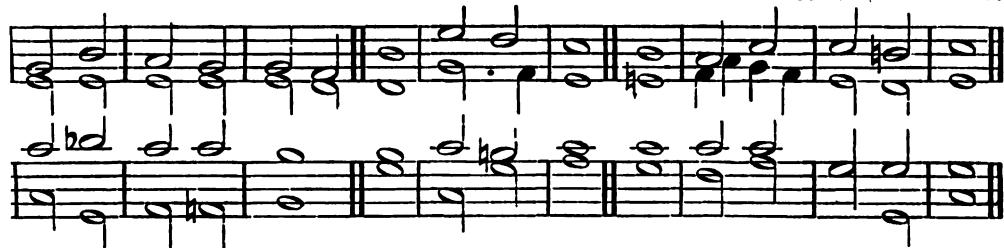
JAMES TURLE, from PURCELL.



REV. H. PARR.



C. W. LIGHTOLLER.



ANONYMOUS.



The letter within
commencement of the *V*
Bristol, Hereford, Lichfield,
not when the exceptional
Service," is sung. The

Day i. [c.] :

470

Musical notation for Day i. [c.]. It consists of two staves. The top staff is in common time with a key signature of one sharp (F#). It has four measures: the first measure has a quarter note followed by three eighth notes; the second measure has a quarter note followed by three eighth notes; the third measure has a quarter note followed by three eighth notes; the fourth measure has a quarter note followed by three eighth notes. The bottom staff is in common time with a key signature of one sharp (F#). It has four measures: the first measure has a quarter note followed by three eighth notes; the second measure has a quarter note followed by three eighth notes; the third measure has a quarter note followed by three eighth notes; the fourth measure has a quarter note followed by three eighth notes.

Day iii. [eb.]

472

Musical notation for Day iii. [eb.]. It consists of two staves. The top staff is in common time with a key signature of one flat (Bb). It has four measures: the first measure has a quarter note followed by three eighth notes; the second measure has a quarter note followed by three eighth notes; the third measure has a quarter note followed by three eighth notes; the fourth measure has a quarter note followed by three eighth notes. The bottom staff is in common time with a key signature of one flat (Bb). It has four measures: the first measure has a quarter note followed by three eighth notes; the second measure has a quarter note followed by three eighth notes; the third measure has a quarter note followed by three eighth notes; the fourth measure has a quarter note followed by three eighth notes.

Venite.

hich, given on the Organ before the first Versicle, will prevent an abrupt change of key at the Uses of the principal Cathedrals and Choirs, [Canterbury, St. Paul's, Dublin, Durham, Ely, ster, Temple Church, &c.,] or that in the Editor's *Directorium Chori Anglicanum* is adopted, but The Lord's name be praised," introduced in the compilation commonly known as "Tallis's Festival is that of the Chant which is intended to follow for the Psalms.

WILLIAM LEE.

Day ii. [Eⁿ.] 9.

DR. AYLWARD.

471

DR. DEARLE.*

Day iv. [D^b] 25 or 26.

Very REV. DR. ALDRICH.

473

Day ix. [D.]

Musical notation for Day ix. in D major. The treble clef is on the first line, and the bass clef is on the fourth line. The key signature has one sharp. The time signature is common time (indicated by a 'C'). The notes are eighth notes.

480

Day x. [E♭.]

Musical notation for Day x. in E-flat major. The treble clef is on the first line, and the bass clef is on the fourth line. The key signature has one flat. The time signature is common time (indicated by a 'C'). The notes are eighth notes.

482

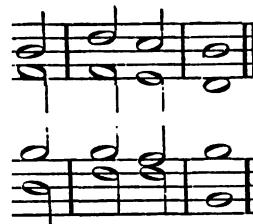
or [c.] 84

Musical notation for Day x. in C major or measure 84. The treble clef is on the first line, and the bass clef is on the fourth line. The key signature is neutral (no sharps or flats). The time signature is common time (indicated by a 'C'). The notes are eighth notes.

484

Venite.

J. D. MANN.*



or [D.] 66.

481

HENRY AVELING.†



KEMPTON.



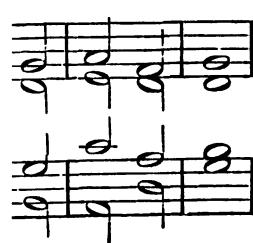
Day xi. [E♭.] 82.

483

B. LAMB.



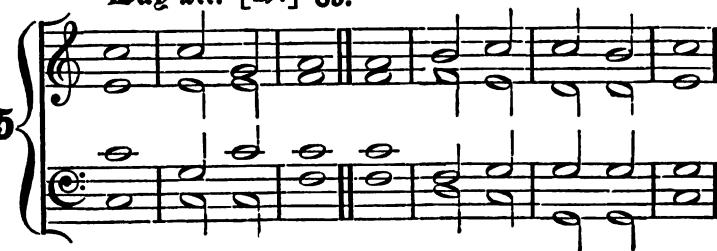
R. S. SOWLER.†



Day xii. [E♭.] 89.

485

TALLIS.



Day ix. [D.]

480

Musical notation for Day ix. in D major. The key signature has two sharps. The melody consists of quarter notes and eighth notes, primarily on the G and A strings.

Day x. [E.]

482

Musical notation for Day x. in E major. The key signature has one sharp. The melody consists of quarter notes and eighth notes, primarily on the G and A strings.

or [c.] 84.

484

Musical notation for an alternative setting or measure 84. The key signature changes to one sharp. The melody consists of quarter notes and eighth notes, primarily on the G and A strings.

Venite.

J. D. MANN.*



481

or [D.] 66.

Musical notation for Henry Aveling's setting of Venite, featuring a soprano vocal line with a basso continuo line below it. The music consists of two staves of five-line staff paper.

HENRY AVELING.†

KEMPTON.



483

Day xi. [Ed.] 82.

Musical notation for B. Lamb's setting of Venite, featuring a soprano vocal line with a basso continuo line below it. The music consists of two staves of five-line staff paper.

B. LAMB.

R. S. SOWLER.†



485

Day xii. [Ed.] 89.

Musical notation for Tallis's setting of Venite, featuring a soprano vocal line with a basso continuo line below it. The music consists of two staves of five-line staff paper.

TALLIS.

Day xvii. [D.]

492

Musical notation for Day xvii. [D.] at measure 492. The treble clef is G major (one sharp). The bass clef is C major (no sharps or flats). The key signature is one sharp. The time signature is common time (indicated by a 'C'). The melody consists of eighth and sixteenth notes.

Day xx. [D.] 1

494

Musical notation for Day xx. [D.] 1 at measure 494. The treble clef is G major (one sharp). The bass clef is C major (no sharps or flats). The key signature is one sharp. The time signature is common time (indicated by a 'C'). The melody consists of eighth and sixteenth notes.

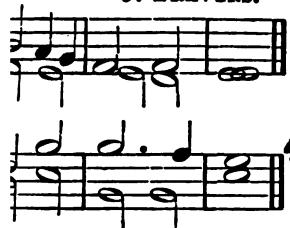
or [C.] 157.

496

Musical notation for Day xx. [D.] 1 or [C.] 157 at measure 496. The treble clef is G major (one sharp). The bass clef is C major (no sharps or flats). The key signature is one sharp. The time signature is common time (indicated by a 'C'). The melody consists of eighth and sixteenth notes.

Venite.

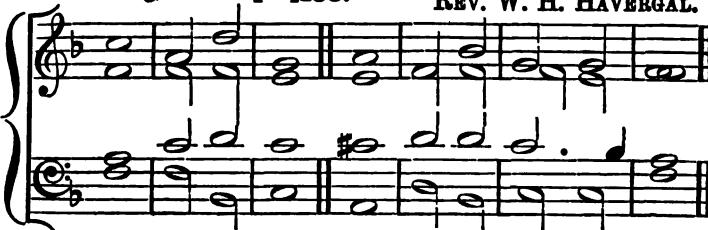
J. TRAVERS.



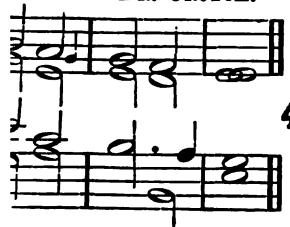
Bay xviii. [E♭] 188.

HUMPHREYS; arranged by
REV. W. H. HAVERGAL.

493



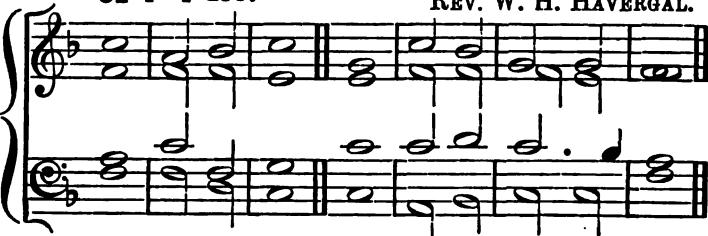
Dr. CROTCH.



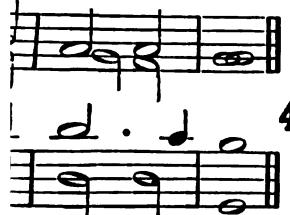
or [E♭] 155.

HUMPHREYS; arranged by
REV. W. H. HAVERGAL.

495



W. STIKEMAN.



497

Bay xxi. [E♭] 161 or 162.

Dr. CHIPP.*



Day xviii. [D.]

492

Musical notation for Day xviii. [D.] at measure 492. The treble clef is G major (one sharp). The bass clef is C major (no sharps or flats). The key signature is one sharp. The time signature is common time. The melody consists of eighth notes and sixteenth notes.

Day xx. [D.]

494

Musical notation for Day xx. [D.] at measure 494. The treble clef is G major (one sharp). The bass clef is C major (no sharps or flats). The key signature is one sharp. The time signature is common time. The melody consists of eighth notes and sixteenth notes.

or [c.] 157.

496

Musical notation for Day xx. [D.] at measure 496, or alternative ending at measure 157. The treble clef is G major (one sharp). The bass clef is C major (no sharps or flats). The key signature is one sharp. The time signature is common time. The melody consists of eighth notes and sixteenth notes.

Venite.

147

J. TRAVERS.



Day xviii. [E♭] 183.

HUMPHREYS; arranged by
REV. W. H. HAVERGAL.

493



DR. CROTCH.



or [E♭] 155.

HUMPHREYS; arranged by
REV. W. H. HAVERGAL.

495



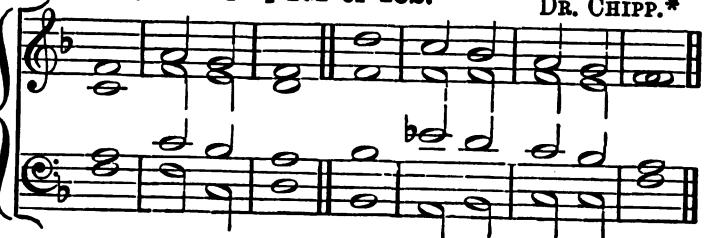
W. STIKEMAN.



497

Day xxi. [E♭] 161 or 162.

DR. CHIPP.*



or [c.] 190.

Musical notation for measure 504. The top staff is in G major (one sharp) and the bottom staff is in C major. The notation consists of quarter notes and eighth notes. Measure 504 is bracketed with measure 506.

Day xxvi. [c.]

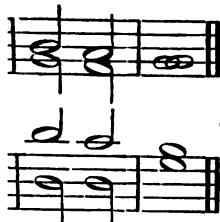
Musical notation for measure 506. The top staff is in G major (one sharp) and the bottom staff is in C major. The notation consists of quarter notes and eighth notes. Measure 506 is bracketed with measure 508.

or [Db.] 205.

Musical notation for measure 508. The top staff is in F major (two sharps) and the bottom staff is in C major. The notation consists of quarter notes and eighth notes. Measure 508 is bracketed with measure 510.

Venite.

J. D. MANN.*



or [E♭.] 191.

B. ST. J. B. JOULE.*



J. BARNBY.



Day xxvii. [E♭.] 202 or 203. REV. W. J. PORTER.



T. VANDERNAN.



Day xxviii. [D♭.] 213.

B. ST. J. B. JOULE.*



Christmas ♫

516

Treble clef, key signature of two sharps. Notes: G, A, B, C, D, E.

or [D.] 258.

518

Treble clef, key signature of one sharp. Notes: G, A, B, C, D.

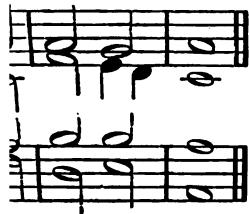
Ascension ♫

520

Treble clef, key signature of one sharp. Notes: G, A, B, C, D.

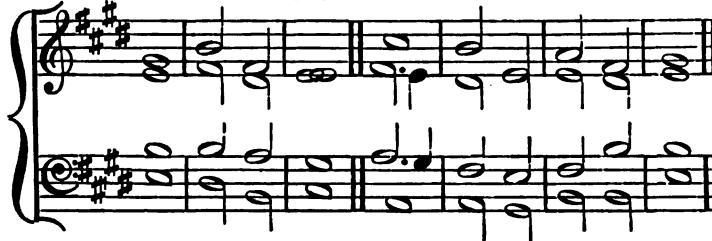
Venite.

Rev. DR. TURTON.



Ash Wednesday. [D.] 257. [or minor.] J. D. MANN.*

517

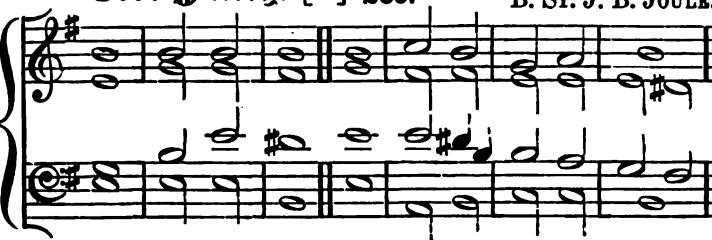


W. T. BEST.*



Good Friday. [D.] 265.

519



B. ST. J. B. JOULE.

DR. TUDWAY.



or [D.] 279.

521



JAMES RADCLIFFE.

DAY.	MORNING.
1	
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	
13	
14	
15	

E OF CHANTS FOR THE DAILY PSALMS;

BE FILLED UP FOR THE ALTERNATE MONTHS.

EVENING.	DAY.	MORNING.	EVENING.
	16		
	17		
	18		
	19		
	20		
	21		
	22		
	23		
	24		
	25		
	26		
	27		
	28		
	29		
	30		

DAY.	MORNING.
1	
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	
13	
14	
15	

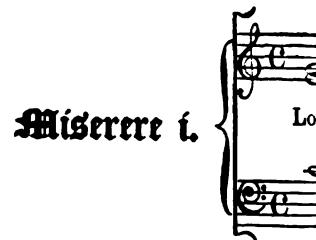
E OF CHANTS FOR THE DAILY PSALMS;

BE FILLED UP FOR THE ALTERNATE MONTHS.

EVENING.	DAY.	MORNING.	EVENING.
	16		
	17		
	18		
	19		
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	21		
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	26		
	27		
	28		
	29		
	30		

APPENDIX.

ARRANGEMENTS
FOR THE
MISERERE
AND FOR THE
ORIA TIBI DOMINE.



DR. ARNOLD.

cy up - on us, and in - cline our hearts to keep this law. x
2

us, and write all these thy laws in our hearts, we be - seech thee.

and in - cline From EBDON's Service in C.

mer - cy up - on us, and in - cline, in - cline our hearts to keep this law.

and in - cline

and write all these

us, and write all these, all these thy laws in our hearts, we be - seech thee.

and write all these

Miserere v.

A musical score for two voices. The top voice is in treble clef (G-clef) and the bottom voice is in bass clef (F-clef). The key signature is common time (C). The lyrics "Lord" are written above the notes. The music consists of a single measure of quarter notes followed by a repeat sign and another measure of quarter notes.

A continuation of the musical score. The top voice begins with a half note followed by eighth notes, with the lyrics "Lord, have mer - cy up". The bottom voice enters with eighth notes. The music continues with a series of eighth notes.

Miserere vi.

A musical score for two voices. The top voice is in treble clef (G-clef) and the bottom voice is in bass clef (F-clef). The key signature is common time (C). The lyrics "Lord, i" are written above the notes. The music consists of a single measure of quarter notes followed by a repeat sign and another measure of quarter notes.

A continuation of the musical score. The top voice begins with a half note followed by eighth notes, with the lyrics "Lord, have mer - cy up". The bottom voice enters with eighth notes. The music continues with a series of eighth notes.

B. ST. J. B. JOULE.*

AC 185

- cy up - on us, and in - cline our hearts to keep this law

and write all these thy laws in our hearts, we be - seech .. thee.

SIR JOHN A. STEVENSON.

y up - on us, and in - cline our hearts to keep .. this law.

write, and write all these thy laws .. in our hearts, we be - seech thee.

Miserere ix.

Lord,

This block contains the first two measures of a musical score. The top measure shows a soprano vocal line with a basso continuo line below it. The vocal line starts on a C note, indicated by a clef and a middle C sharp. The basso continuo line is also on a C note. The second measure continues with the soprano on a C note and the basso continuo on a C note.

Lord, have mer - cy

This block contains the third measure of the musical score. It features a soprano vocal line with a basso continuo line below it. The soprano begins on a C note, and the basso continuo begins on a C note. The vocal line continues with quarter notes, while the basso continuo provides harmonic support.

Miserere x.

Lord,

This block contains the fourth measure of the musical score. It features a soprano vocal line with a basso continuo line below it. The soprano begins on a C note, and the basso continuo begins on a C note. The vocal line continues with quarter notes, while the basso continuo provides harmonic support.

Lord, have mer - cy

This block contains the fifth measure of the musical score. It features a soprano vocal line with a basso continuo line below it. The soprano begins on a C note, and the basso continuo begins on a C note. The vocal line continues with quarter notes, while the basso continuo provides harmonic support.

Adapted from a Chorale.*

... ey up - on ... us, and in - cline our hearts to keep this law.

... us, and write all these thy laws in our hearts, we be - seech thee.

DR. COOKE.

ave mer - ey up - on us, and in - cline our hearts to keep this law.

on us, and write all these thy laws in our hearts, we be - seech thee.

Miserere mihi.



Miserere mei.



B. ST. J. B. JOULE.*

up - on us,
have mer - cy up - on . . . us, and in - cline our hearts to keep this law.

up - on us,
. . . us, and write all these thy laws in our hearts, we be - seech thee.

DR. MINCHIN.*

we mer - cy up - on us, and in - cline our hearts to keep this law.

us, and write all these thy laws in our hearts, we be - seech thee.

Miserere xviii.



Miserere xviii.



Lord, have mercy upon us, and incline our hearts to keep this law.

us, and write all these thy laws in our hearts, in . . . our hearts, we be-seech . . . thee.

3rd ending.)

From J. J. HARRIS's Service in D.*

have mercy upon . . . us, and incline our hearts to keep this law.

. . . us, and write all these thy laws in our hearts, we be- seech thee.

From ROGERS's Service

Lord, . . . have mer - cy up - on us, and in - cline our hearts to keep this law. . .
. . . have mer - cy up - on us, and write all these thy laws in our hearts, we be - seech thee. .

From TALLIS's Se

Lord, have mer - cy up - on us, and .. in - cline our hearts to keep this 1
we be - seech
have mer - cy up - on us, and write all these thy laws in our hearts, we be - seech t

The Hon. F. HENRY F. BERKELEY.

Lord, have mer - cy, have mer - cy up - on us, and in - cline our hearts to keep this law.

er-cy, have mer-cy up - on us, and write all these thy laws in our hearts, we be - seech . . . thee.

From BRIDGEWATER'S Service in A.

Lord, have mer - - cy up - on us, and in - cline our hearts to keep this law.

er - cy up - on us, and write all these thy laws in our hearts, we be - seech . . . thee.

From DR. CLARKE WHITFIELD'S Service in I

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

mer - cy up - on us, and write all these thy laws in our hearts, we be - seech thee.

T. L. FORBES.

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

mer - cy up - on us, and write all these thy laws in our hearts, we be - seech thee.

From the REV. SIR F. A. G. OUSELEY'S Service in

it.

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

Slower.

mer - cy up - on us, and write all these thy laws in our hearts, we be - seech thee.

R. R. Ross, from V. NOVELLO.¹

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

mer - cy up - on us, and write all these thy laws in our hearts, we be - seech thee.

গুরুত্ব পূর্ণ

(After the 1st, 4th, and 7th.)

From SAMUEL REAY'S Communion Service in I

III.

Lord, have mer-cy up - on us, and in - cline our hearts to keep this law.

(th, and 8th.)

mer - cy up - on us, and in - cline our hearts to keep this law.

(h, and 9th.)

e mer - cy up - on us, and in - cline our hearts to keep this law.
and in - cline our hearts to

and write all these, and write all these thy laws in our hearts, we be-seech . . . the

up - on us, and write all these, all these . . . thy laws . . . in our hearts, we be - seech . . . the

From KING's Service in :

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

mer - cy up - on us, and write all these thy laws in our hearts, we be - seech thee.

From DR. NARES's Service in I

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

mer - cy up - on us, and write all these thy laws in our hearts, we be - seech thee.

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

ve mer - cy up - on us, and write all these thy laws in our hearts, we be - seech thee.

From S. WESLEY's Service in I

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

ve mer - cy up - on us, and write all these thy laws in our hearts, we be - seech thee.

Miserere plw.



Miserere plw.



Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

ve mer - cy up - on us, and write all these thy laws in our hearts, we be - seech thee.

From S. WESLEY'S Service in]

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

er - cy up - on us, and write all these thy laws in our hearts, we be - seech thee.

Arranged from DR. AYR

isere p*viii.*

Lord, have mer - cy up - on us, and in - cline our hearts to
Lord, have mer - cy up - on us, and write all these thy laws in our hearts, we be

From DR. ARN

isere p*ix.*

Lord, have mer - cy up - on us, and in - cline our hearts to
Lord, have mer - cy up - on us, and write all these thy laws in our hearts, we be

From DR. AYRTON'S Servi

ii.

A musical score for two voices. The top voice is in G major with a treble clef, and the bottom voice is in C major with an bass clef. The music consists of two staves of five-line staff paper. The lyrics are written below the notes. The first line of lyrics is: "Lord, have mer - cy up - on us, and in - cline our hearts to keep this". The second line of lyrics is: ", have mer - cy up - on us, and write all these thy laws in our hearts, we be - seech". The music features various note values including eighth and sixteenth notes, and rests.

Lord, have mer - cy up - on us, and in - cline our hearts to keep this
, have mer - cy up - on us, and write all these thy laws in our hearts, we be - seech

From DR. DUPUIS'S Servi

terre liiii.

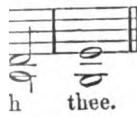
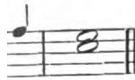
A musical score for two voices. The top voice is in G major with a treble clef, and the bottom voice is in C major with an bass clef. The music consists of two staves of five-line staff paper. The lyrics are written below the notes. The first line of lyrics is: "Lord, have mer - cy up - on us, and incline, and in - cline our hearts to keep". The second line of lyrics is: "Lord, have mer - cy up - on us, and write, and write all these thy laws in our hearts, we be - seech, be -". The music features various note values including eighth and sixteenth notes, and rests.

Lord, have mer - cy up - on us, and incline, and in - cline our hearts to keep
Lord, have mer - cy up - on us, and write, and write all these thy laws in our hearts, we be - seech, be -

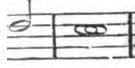
B. JOULE.*



law.



thee.



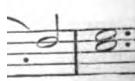
J. KRAMER.†



this law.



thee.

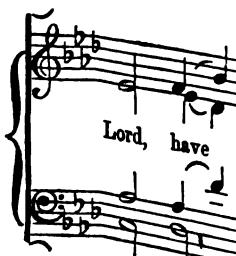


Miserere mi.



Lord, have

Miserere mi.



R. R. Ross,

Miserere Ivi.

Miserere Ivi.

pp and . . . in-cline

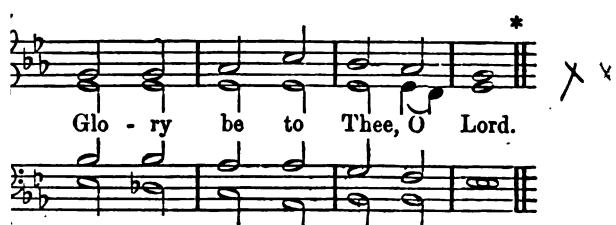
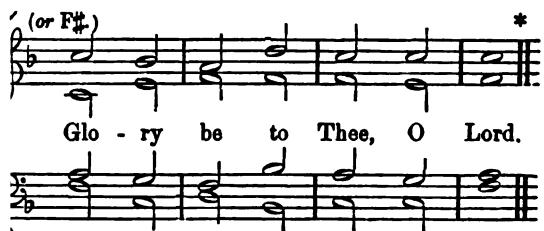
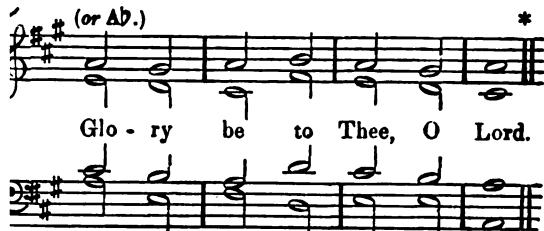
Lord, have mer - ey up - on us, and in-cline our hearts to 1

Lord, have mer - ey up - on us, and write all these thy laws in our hearts, we be .

B. ST. J. B. JOULE, fro

Lord, have mer - ey up - on us, and in - cline our hearts to

Lord, have mer - ey up - on us, and write all these thy laws in our hearts, we be



A
A
A
A
Ba
tBa

tBar

"
Barro
Barro
Battal

"
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tBeat,

tBennet
tBennet
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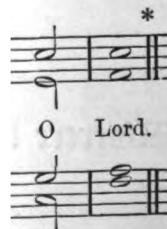
* In a book belonging to Ely Cathedral, this Chant is called "Mr. Hawkins"; and among the M.S.S. there is an Evening Service by Hawkins founded upon



O Lord.



, O Lord.



O Lord.



ee, O Lord.

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A

A

A

A

A

B B B

B

B

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C

C

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* In a book belonging to Ely Cathedral, this Chant is called "Mr. Hawkins"; and among the MSS. there is an Evening Service by Hawkins founded upon

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* Sometimes attributed to Hon. J. Spence.

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